Digitized by the Internet Archive
in 2025

https://archive.org/details/psqs0000sall

P's and Q's

A Book on the Art of Letter Arrangement

Rhythm and dark and light in letter arrangement

P's and Q's

A Book on the Art of Letter Arrangement

By

Sallie B. Tannahill

Instructor in Fine Arts
Teachers College, Columbia University

NK
3600
T3

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
1927

22542

COPYRIGHT, 1923, BY DOUBLEDAY, PAGE & COMPANY. ALL RIGHTS RESERVED.
PRINTED IN THE UNITED STATES AT THE COUNTRY LIFE PRESS, GARDEN CITY, N. Y.

TO

ARTHUR WESLEY DOW

GENTLEMAN, SCHOLAR, ARTIST,
TEACHER, FRIEND

A TRIBUTE

It had been my hope that the introductory words on this page might be those of the late Arthur Wesley Dow of Teachers College, Columbia University. It was his deep interest in fine lettering as one form of art expression and his encouragement of my work, together with his willingness to grant me, one of his teaching staff, freedom to experiment, which enabled me to develop a way of teaching the subject of lettering based on art principles.

Mr. Dow contended that art should be studied first and then applied. He insisted, in spite of great opposition, that skillful drawing was a tool, and not an end; and although a necessity, should not be given first place in art schools. He developed a "way of thinking about art," as he expresses it in his book "Composition," emphasizing appreciation rather than representation or copying nature. He has said, "The appreciative power is like faith. It is the only guide we have in exploring the uncharted country of art—the heights and depths of line, the far-off ranges of tone, the radiant peaks of colour. Our work as teachers is to explore this country of beauty and to help others in their quest."

Mr. Dow was a constant inspiration to his students. He believed that art could be taught so that it might be shared by all. To him no one was hopeless. His faith in his students, his confidence in their latent ability, his sympathetic and kindly interest in their welfare, his willingness to let them express their individuality, his delightful sense of humour, his great simplicity —these unique qualities made him an inspired and inspiring teacher.

SALLIE B. TANNAHILL.

PREFACE

INTEREST in the art of lettering in this country and especially in Europe has been increasing steadily for many years. My first active interest in the subject came in 1907 through a study of Mr. Edward Johnston's splendid book, "Writing and Illuminating and Lettering." To Mr. Johnston is due the credit of renewing in modern times the great and widespread interest now felt in this art. My second inspiration came from a trip to Germany to attend the International Art Congress at Dresden, in 1912. I found there exhibits of fine work in this craft not only from England but from Germany, Austria, Hungary, and other European countries. My attention was particularly attracted to the work of students of Rudolph Larish. His book, "Unterricht in Ornamentaler Shrift," helped me to see greater possibilities in fine lettering. In Dresden that summer I became acquainted with the various lettering tools then used quite generally in Europe. In the fall of 1912, on my return home, I sent to Germany for a variety of pens which were a great help to me and my classes in increasing the value and the scope of the work.

In the more recent years of my teaching experience, under the direction of the late Arthur Wesley Dow, I learned that design should be studied first, then applied; and that every craft should be based on the same fundamental principles as are painting, sculpture, architecture. I learned that right spacing, good proportion, rhythm, unity, tone, colour, and imagination are as necessary in making a simple sign as in designing a textile pattern. I realized that creative work in lettering could be done as in other phases of art work, if the subject were taught or thought of properly;

and that mere slavish copying of styles of letters alone could never accomplish this.

My class in lettering at Teachers College, Columbia University, was started some ten years ago. The college has given the work in lettering more and more recognition and credit toward the B. S. degree until now it has been made a graduate course counting six points toward the A. M. degree.

This recognition of the educational value of lettering taught from the point of view of art structure is gratifying. To-day there is scarcely an art school, college, normal, or high school in this country where lettering is not taught to some extent. It is my hope that this book will help teachers and students to realize more fully the educational value of this old and most delightful craft. It has been my desire in writing this book to make it simple and practical so that those interested in lettering who have not had the advantages of study in art schools or museums may be able to learn something of the technique and the underlying principles of fine lettering. It is my hope that professional designers may find help in improving the quality of their work and encouragement to create along new lines.

It is impossible to mention here the names of all those who have helped me in this work. I am particularly indebted to my friend, Grace Riblet, whose intense interest in and sympathy with this way of teaching lettering, together with her practical coöperation, have made this volume possible. I am grateful for much help, encouragement, and advice to Vojtech Preissig, Mary V. Riblet, and Amy Drevenstedt.

S. B. T.

CONTENTS

PAGE

PREFACE ix

INTRODUCTION xiii

Accurate drawing and technique versus art. Great need for more art quality in lettering.

PART I

Letters and Their Arrangement—Fundamental Art Requirements

CHAPTER

I. SIMPLE LETTER FORMS 1

Simple capitals of even width line. Reasons for beginning with these. Various styles of letters described in Part II. Proportion and line quality. Analyses of the alphabet—(1) straight and curved line letters; (2) open and closed letters. Exercises and materials.

II. GROUPING LETTERS TO FORM WORDS 6

Space within and between letters the important thing. The word a unit. Free versus mechanical spacing in words. Intentional versus accidental spacing. Open and closed effect. Balance in words. Difficult combinations. Exercises.

III. WORDS OF THE SAME SIZE IN MASS 14

Tone and rhythm in repeating words in mass. Exercises.

IV. WORDS OF DIFFERENT SIZES IN MASS 20

Proportion. Emphasis. Silhouette. Tone difference. Exercises.

PART II

Tools and Types of Letters

V. TOOLS AND TYPES OF LETTERS 27

Lettering tools. Their use and influence on the character of letters. Types of letters available to-day. Tool letters and built-up letters. Need for taste and fine choice.

PART III

Uses of Fine Lettering

CHAPTER PAGE

VI. POSTERS 36
Appeal and response. Qualities of a good poster. Posters in which the letter space is dominant. Posters in which picture space is dominant.

VII. MONOGRAMS, CIPHERS, SIGNATURES, DEVICES, TRADE MARKS, LABELS, BOOKPLATES 49
Spacing, line quality, and tone. Originality and taste. Simplicity.

VIII. CHRISTMAS CARDS 57
Need for new ideas. Originality, taste, and good design. Reproduction.

IX. BOOKLETS 65
Making a small book in manuscript form, a type of book making. Unity of the whole. Format, style, and size of writing. Proportion of written text and margins. Tone. Page ornaments. Illustrations. Covers. End papers. Title pages.

X. LETTERS IN VARIOUS MATERIALS 78
Letters in clay, stone, iron, textiles. Suitability of letter to material. Possibilities of application in designing tiles, plates, table covers, etc.

PART IV

Linoleum-Block Printing

XI. LINOLEUM-BLOCK PRINTING 83
Processes of printing linoleum blocks in one colour and in two or more colours. Planning the design. Transferring. Cutting. Registering. Printing. Equipment and materials.

PART V

Teaching Lettering

XII. TEACHING LETTERING 99
Planning a course in lettering based on art principles. Problems in lettering. Ideals in teaching creative work.

BIBLIOGRAPHY 105

ADDRESSES OF DEALERS IN PAPER, TOOLS, AND EQUIPMENT 107

INTRODUCTION

THE proper use of the P and the Q is design. Well-selected letters, drawn with force and quality, arranged in good proportion, tone, and colour, and grouped in a sign, a poster, a card, or a letterhead, may be as fine and as complete a design as is a costume, a textile, a plate, a chair, or a building. The symbols of our alphabet are fixed; an A must always be an A, a P can never be a Q, but the power to use these letters, to vary them, and to arrange them is unlimited. The problem of the designer is to know how to do this in a fine way.

Technical skill may produce legible letters, clean-cut, true to type; but it requires the eye of a designer to see the possibilities of grouping letters artistically and to feel the fascination of juggling them. This does not mean the use of queer "arty" letters, bow-legged and out of joint. Good taste must be shown in choosing types of letters, but even more in placing letter with letter and line with line. Text-books abound which deal with the individual letter, but few help the designer to make fine and unusual combinations of letters. What good is a well-drawn letter in a poor setting?

Accurate drawing and technique have often been mistaken for art. The ability to draw the human figure in its true proportions does not always include as well a knowledge of the proper use of that drawing in a poster. The Gothic sculptor knew the human figure, and being a designer also, understood the adaptation of the form to its particular use and place. He did not hesitate to simplify the lines, restrain the form, change the proportions that the result might be in harmony with the big lines and

the dominating idea of the cathedral. Nor does this mean that truthful drawing is never art; it may be, provided it expresses quality, freedom, character, and strength.

A knowledge of the use of clay, of glazes, and of the potter's wheel may enable a man to produce strong, water-tight pottery; but unless he feels fine line, form, and colour his pots cannot be classed as works of art. He may own a piece of Chinese pottery of the Ming dynasty, the finest ever made, but he may be blind to its beauty. His hand is trained, not his appreciative powers. Unless a man knows how to make good pottery he should be restrained from imposing his wares upon helpless people, untrained in art. It requires no more time or expense to produce a good shape than a poor one.

And so with lettering—the public is afflicted with floods of newspapers, magazines, books, advertisements, posters, car signs, Christmas cards, the work of artisans who have skill without taste. There is no form of expression so universal as is the use of letters; they must be before the eye every day and every hour; humanity cannot do without them. How improved would our cities be if our advertisements and signs were good to look upon! What can be done to improve them? If it were more generally understood that art is not a fad for the few but something that enters into the details of our daily living, more progress would be made.

Fortunately some have awakened to this great need for a sense of design. On many sides we see improvement, but the work to be accomplished is vast. It takes time and application to realize that design is not something learned from books, nor does it feed on another's ability. It is a development from within, a part of our very nature, a possession, a point of view. It is not an intellectual process of reasoning about things, but a feeling and a knowing of fine things in our environment, of qualities, shapes, lines, proportions, rhythms, textures, colours, and an ability to use this sense in every-day living.

In the field of lettering it is useless to attempt to accomplish good results without a sense of design. P's and Q's, for example, are fairly simple in themselves, but when they get together their behaviour is quite different. Z's and V's and W's cut up all kinds of capers when put together. Letters are quite human, after all; some are easy to work with and some are not. Like a crowd, they do not always want to pull together. Some one is needed to point the way.

After having played with these eccentric characters the author has come to certain conclusions concerning their treatment which are here set forth in a simple way for the beginner, for the professional who wants to do better work, and for the teacher who wishes to make fine lettering more generally appreciated in the schools.

In the first part of this volume certain art principles are discussed, accompanied by exercises which are intended to make the ideas more clearly understood. These exercises are not formulæ to be followed blindly. Professor Erskine of Columbia University has said: "The use of a formula stultifies the brain." If there is anything a designer needs to beware of, it is mental laziness, a willingness to use the thinking of others.

Exercises outlined in this book are planned to help in discovering new arrangements and to open up ideas. New things should be attempted. Many persons to-day are poor in ideas as well as in wealth because of lazy minds and folded hands. There are riches in unexplored regions. All that is necessary is to get started. If one has been in a rut, momentum will do much toward getting one out of it.

The second section of this book is given over to the description of the use of tools and their influence on letters. Various kinds of A's, B's, and C's are shown, demonstrating the wealth of styles from which the designer may choose or develop letters of his own.

The third part shows the practical use of letters in some of the commoner problems of design. The desire of the author is to help the designer

to see the relation of letter to letter, paragraph to paragraph, the effect of white space, and the relation of picture or ornament to letters.

Part four describes the processes of engraving and printing linoleum blocks—a simple method of reproduction especially suitable for cards, bookplates, posters, illustrations, and other lettering problems.

The teaching of lettering, the planning of a course of lessons based on art principles and ideals in teaching creative art work are discussed in part five.

Lettering, like all other phases of art expression except drawing, painting, and sculpture, has been generally looked down upon by artists in this country. They are beginning, however, to follow the example of many countries in Europe and Asia by realizing that to design an announcement, a book-cover, or a poster is by no means outside the province of art. In China the art of writing was the forerunner of the art of painting. Writing and painting were placed side by side in exhibitions; a good calligraphist was as much an artist as was a painter. The letters of our alphabet may not lend themselves to purposes of decoration as readily as do the Arabic script and the Chinese characters, but much can be done to make our lettering more beautiful, and it is the author's wish to call attention to this neglected and wide field of letter composition.

P's and Q's

A Book on the Art of Letter Arrangement

PART I

LETTERS AND THEIR ARRANGEMENT FUNDAMENTAL ART REQUIREMENTS

Chapter I

Simple Letter Forms

The use of the simplest type of letter and tool is urged in the first chapter of this book. The study of the more complex styles is postponed until Part II.

Letters with swash, seriph, and flourish are too difficult for the beginner, untrained in the simple relationships and fundamental principles of letter arrangement. Pretty strokes and "curly-q's" cannot make up for the sins of commonplace line and grouping. Don't be in a hurry with the cart; the horse needs your attention first.

Capital letters are less complicated than are lower case, because of the ascending and descending strokes of the latter. For this reason our first concern will be for the capital in its simplest shapes.

In analyzing the skeleton form of our alphabet some letters are found to be made entirely of straight lines as A E F H I K L M N T V W X Y Z; others are made of curved lines or a combination of curved and straight lines as B C D G J O P Q R S U. A more detailed analysis of the straight line letters of the alphabet is shown in figure 1. Here only certain considerations of construction are noted. The curved line letters are analyzed in figure 2.

Aside from this division of the alphabet into straight line letters and

To draw letters even in their simplest forms, it is imperative to understand and feel good proportion and fine quality of line. Proportion is the due relation of one thing to another or of one part to another part of the same thing. How to determine due relationships has been a matter of much controversy. To assume that a space 5″ by 7″ is always in good proportion is taking a great deal for granted. Considered as a unit of space separated from other shapes it does seem to satisfy the eye. It pulls neither one way nor the other too violently. It gives a feeling of sufficient variety to prevent monotony. A space 5″ by 7″ seldom exists alone, however. To be in good proportion it must be fitting in size and shape to its surroundings.

No definite rule for securing good proportion can be given. Many people believe there can be, however, and some wish there could be. Too much of the unexpected enters into this problem of fine relationship of sizes. The sense of proportion cannot be developed through mathematics. It is a matter of good judgment. It is brought about by the study of fine things and an unceasing effort to feel and determine relationships of lines and forms. It is an ability to choose the right size for the right space, the fitting form for the particular place.

In letters, the relation of height to width, the weight of the form in comparison to its size, the placing of the waist-line and the hips are all matters of good proportion. The relations of one size letter to another and the fitness of styles are discussed later on.

A well-proportioned letter may be killed if drawn with hard, mechanical lines. Ruler and T square are often tools of the executioner. The ruled line is lifeless, lacking in individuality. The tool, not the person,

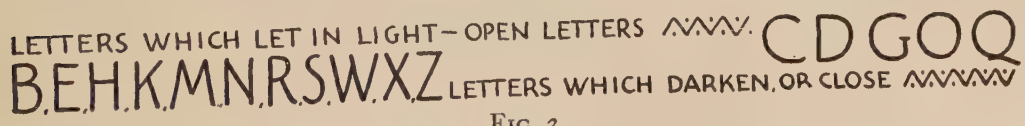


Fig. 3

is the maker of it. Even a trembling line may be more alive if drawn with feeling. A compass is a deadly implement. A circle or its segment has no imagination, no surprises. It does just what is expected of it. There is no personal touch. To draw freely and directly lines of quality is the great objective. Note in figure 4 the letter G drawn with compass and ruler. Compare it with the G drawn freehand. Analyze the curve of the latter and see how it deviates from the line of a circle.

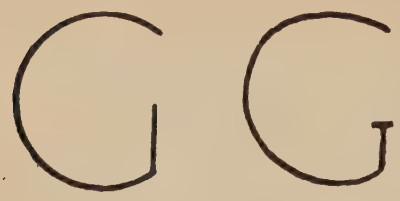


FIG. 4

The maker of pottery carefully and feelingly moulds the form. Each minute turn of the line is of great importance. His chief concern is to produce a shape worthy of an artist. Restraint and good taste are needed to choose the best lines and to reject the poor ones. And so it is with the builder of letters—he must as carefully choose and mould the form.

Lines characteristic of Japanese, Alaskan, and Mexican design are shown in figure 5. In these illustrations are seen fine examples of straight and curved lines. Lines of restraint and beauty are often found in nature, in the shore line, the wave, the stem of a flower. Strong,

A B C

FIG. 5

A, Japanese wave. B, Chilcat blanket. C, Aztec manuscript

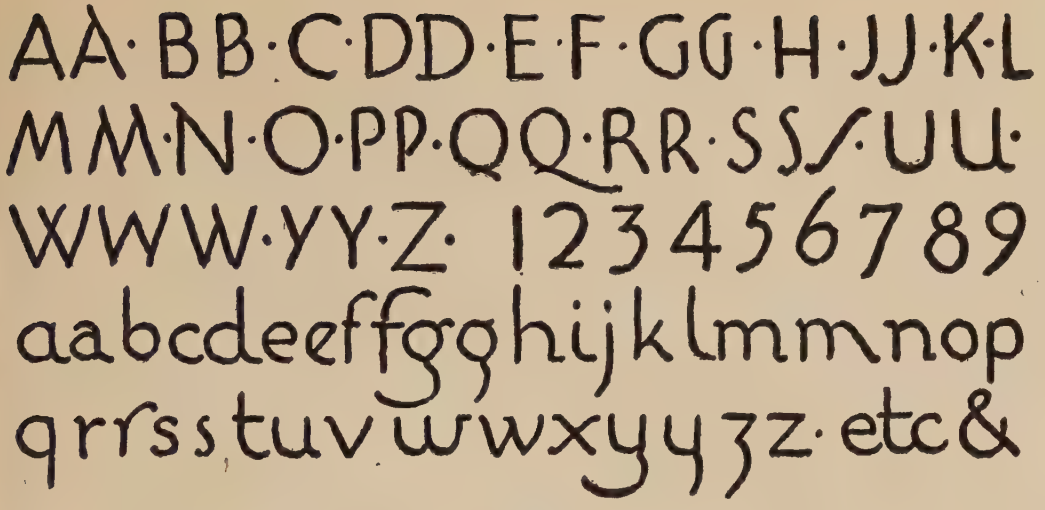


Fig. 6

powerful lines are seen in iron work. The character of the line is dependent on the material used.

For the letter designer, a study of Chinese and Japanese characters drawn with a brush is well worth while. Great power is seen in a brush stroke, which has been defined as "light as fleeting clouds and as forceful as a startled snake." Free brush letters of great beauty and fine quality may also be found in the Arabic script.

In figure 6 is given the simple skeleton form of capital and lower case letters. Slight variations in proportions and style are shown. It would be well for the beginner to experiment with simple changes in these characteristic forms. To become familiar with the main features of the simplest kind of letter form is good preparation for the next step, or the use of more complex characters.

Chapter II

Grouping Letters to Form Words

A LETTER seldom exists alone. The word is the unit in letter design. Study of fine alphabets and ability to draw them and the use of good fonts of type do not always result in a pleasing word arrangement. Putting letters together in a hit-or-miss fashion, simply to spell words, will not do—spelling and fine lettering are far from being identical processes. A designer of fine lettering must consider the pranks which P's and Q's play when put together, the pull and the push of L's and E's, before wasting time in repeating poorly arranged words in sentences, paragraphs, or signs. In a word group the following points need to be considered:

1. The letters themselves.
2. The spaces between the letters.
3. The rhythm produced by the repetition of letters.
4. Optical illusions.
5. Silhouette.

The mistake is often made of spacing letters mechanically, as in "lilac." The distances 1, 2, 3, 4 along the lower line have been measured exactly, but what has happened to the spaces between the letters? These areas A, B, C, D vary a great deal. (See figure 7.) The one who uses this mechanical method of measuring thinks he is arranging a word in even spacing. The appearance, however, not the accurate measurement, should be the important thing.

And if the mechanically inclined person persists in using rule and T square, his work will continue to be stiff and stupid. The eye must be trained in appreciation while the hand is acquiring skill. Otherwise a sense

Fig. 7

of design, of proportions, and of fine relationships will never be developed. Indeed, one who uses mechanical tools constantly may find it difficult to detect a straight line by the eye. If his tools are near he can measure it, but see it or feel it with the naked eye he cannot. Mechanics and Art are widely separated.

Let some one possessed of good taste, one who feels spaces without measuring them, arrange the word "lilac" so as to produce an even effect of areas between the letters, and the result will be quite different. In this case the areas E, F, G, H are about the same, though 5, 6, 7, 8 differ. The result is an evenly spaced word (figure 7).

There is really no mechanical way of measuring spaces between letters; the unexpected happens—an optical illusion enters in. We are all familiar with the trick of adding diagonals pointing outward and inward at the ends of lines of equal length. (See figure 8.) "I" seems longer than "J," but they measure the same. In "I" the eye extends and in "J" contracts the line. Also it is a well-known fact that a line placed in the middle of a space will always seem lower than the middle. (See figure 8.) The line in "K" seems below the middle of the square and in "L," though placed above the middle, appears centred. These phenomena are common in our everyday experience. The letter designer often overlooks this fact of things seeming to be what they are not. The middle cross arm of an H may

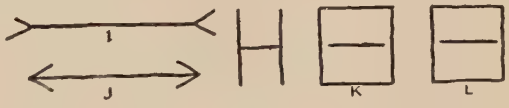


Fig. 8

measure halfway between the ends of the letter, but may appear to be below the middle. In figure 11 the distances between L and I may measure the same as I - L, but to all appearances the space I - L is greater. Y and T seem closer together than do J and T, but they are not according to measurement.

Play with straight line letters in words and see what happens. In figure 9 is shown the development of words from a row of *evenly* spaced vertical lines. In "Hittite" and "effete" a uniform effect of spacing between the letters is maintained. In "lift," however, the area between I and F seems larger; in "heel" the space between H and E seems greater. We conclude that in words of straight line letters a uniform spacing of the vertical strokes does not always result in the appearance of even spacing between letters. Experiment with this problem is profitable and entertaining.

FIG. 9

Straight line letters always seem closer together than the curved. When curved and straight line letters occur in the same word the straight letters usually appear crowded. This difficulty can be avoided if one is looking at the *area of space* and not at the rule measurement. (See figure 10.) In "hit, hot, hook" the spaces A, B, C were planned to be equal; in order to appear so H and O had to get closer than H and I, and O and

FIG. 10

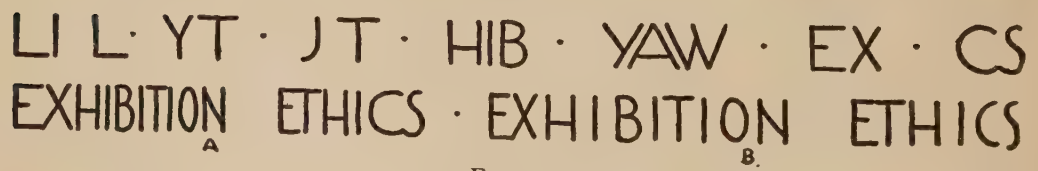


FIG. 11

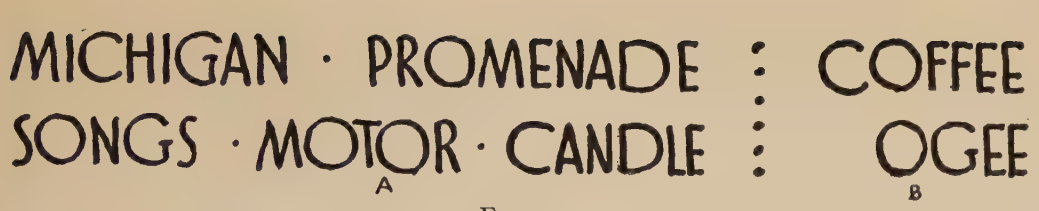


Fig. 12

O still closer. Any group of parallel lines, whether vertical or diagonal, "hib" or "yaw," occurring with more open combinations such as "ex" or "cs" makes trouble when you are working for good spacing. In "exhibition," for instance, "ex" is apt to appear more open than "hibit" which tends to close up. (See A, figure 11.) It is necessary to watch the groups of letters in words in order to produce even spacing.

Even spacing may be monotonous; therefore an open and closed effect of spacing is often more desirable. (See A, figure 12). The designer should thoroughly understand combining open and closed letters, however, so as to produce good results. An unbalanced appearance is produced in "coffee" or in "ogee" when the open letters are exaggerated. These words may be satisfactory if used with other words, but appearing alone the contrast of open and closed is too great. (See B, figure 12.)

It is helpful as an experiment in word formation to run through a long list of words and deliberately exaggerate the open letters, and close up the others. Some words balance but many do not. It is fun, while also serving to illustrate the relation of lettering to design, to reduce the effect of open and closed spacing to abstract pattern. (See figure 13.)

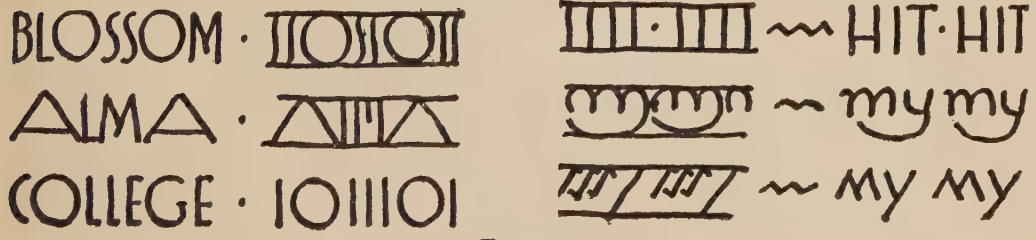
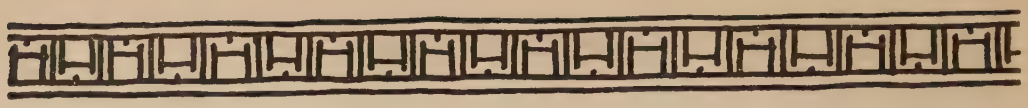


Fig. 13



In repeating letters to form words, rhythm similar to that found in border designs occurs. Sometimes it is martial, as in walking or marching. The rhythm produced by curved line or slanting letters may be compared to that felt in skating or dancing or in watching the waves

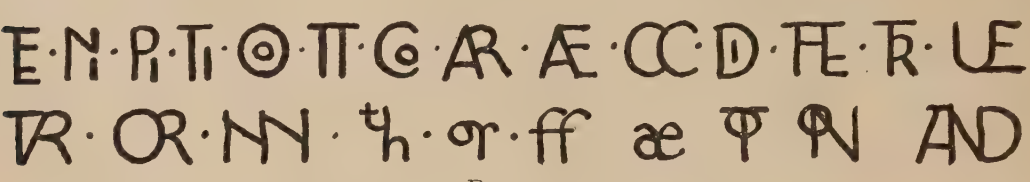


Fig. 14

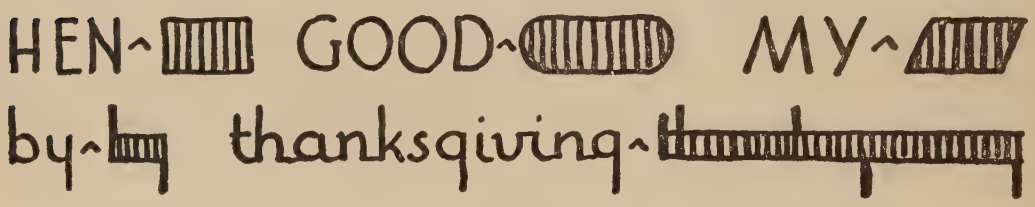


Fig. 15

play on the shore. (See figure 13.) Note the effect of reducing these abstract borders to word forms.

Sometimes it seems desirable in economizing space in words to link letters. Many such combinations of letters are satisfactory, but good taste must be shown in using them. (See figure 14.)

Most of the points heretofore considered in word formation have been *within* the word. A word as a unit, however, has a definite outline or shape. It appears as a dark space on light or a light space on dark; it has a *silhouette*. The silhouettes of words made with lower case letters are more complicated and more difficult to arrange in design. (See figure 15.)

Simply thinking about the foregoing suggestions in grouping letters in words is not enough; much practice is needed to impress these facts

upon the mind. Good results in design of any kind cannot be obtained by merely theorizing. Several exercises, therefore, have been planned to provide methods of practising. Before they are taken up, however, it might be well to discuss the materials best suited for this work.

They are:

1. A round-nibbed pen, producing a line of uniform width, which differs from a reed or quill pen making a line varying in width. (See figure 37.) These round-nibbed pens come in different sizes and are made by several pen manufacturers. A medium-sized pen is good for beginners because less control is needed than in using a fine pen. The pen is easily wielded and does not require so much skill in handling as does a brush. However, if a pen of this kind cannot be obtained, a clipped brush or a piece of blunt charcoal may be substituted; in fact, any implement which will give a line of uniform width.
2. Squared or plotting paper, which is good for practice sheets because the surface is smooth, and the light blue lines are a help for the beginner in keeping the letters straight. Having the lines ruled saves much time at first.
3. Tracing paper or good quality typewriter paper which may be laid over the first drawing on squared paper and the letters be redrawn and thus improved.

4. Black drawing ink. Ground ink is more satisfactory than bottled ink. Ink sticks and stones on which the ink is ground are sold at most dealers' in Chinese or Japanese supplies.

In practice work a right attitude of mind should be maintained. Careless motion of the hand with thought elsewhere achieves nothing. It is necessary to be "wholly" present both physically and mentally. It is well to make up your mind that although you are merely trying things out you will make your work look as well as possible and will keep every sheet. It is helpful to make a portfolio and keep the practice sheets together, numbering them. Then, as you progress, you can look back and see what you have accomplished. On the other hand, if you expect to throw away your try-outs, your attitude toward your work will be quite different and may lead to bad habits. The forming of habits of freedom, directness, and style is most essential.

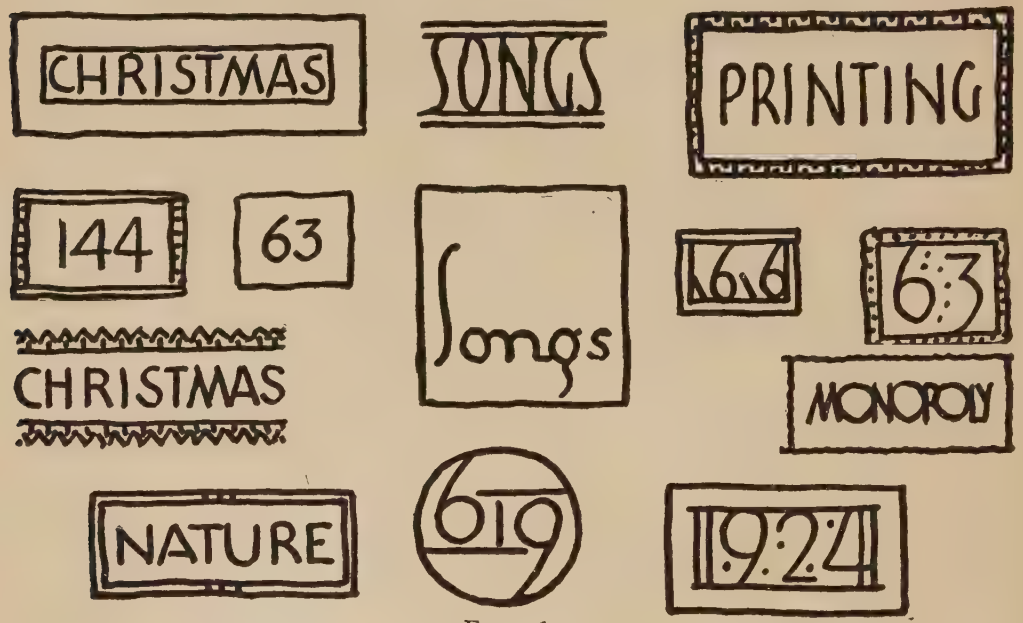


Fig. 16
Words and numbers in spaces, freely drawn

(A) Problems to be worked out:

1. Write a list of words in even and in open-closed spacing. Use simple capitals. Draw directly with pen on squared paper—no preliminary drawing.
2. Write a list of words as above using lower case letters.
3. Write several combinations of numbers.
4. Select a few of the best from 1, 2, and 3. Arrange these in rectangles of varying proportions. Simple borders may be added to these. Study carefully the proportion of word to space around it.

Figure 6 shows simple upper and lower case letter forms suitable for these exercises.

(B) Suggested illustrative material for study:

1. Good spacing and rhythm in words—capital and lower case letters and numbers, selected from ancient and modern manuscripts, also students' work, house and street numbers, cornerstones, and tombstones.
2. Rhythm in design—borders showing repetition of straight lines, also borders showing flowing and curved lines.
3. Good proportion in space division as shown in furniture, panels, and doorways.
4. Good proportion as shown in words or numbers arranged in a space.

Chapter III

Words of the Same Size in Mass

The grouping of words in paragraphs, like the repetition of any lines at regular intervals over a surface, results in *tone*. A good book page where the type has been set carefully by hand shows this. (See figures 77 and 78.) When viewed at a distance, a gray mass of letter space appears against the white background of margins. A mass of printing reduced to flat tone is shown in figure 17. A light tone is the result of repeating letters made with thin lines or placed far apart. Note in figure 18 the difference in depth of grayness produced by arranging letters of varying weight and at different intervals.

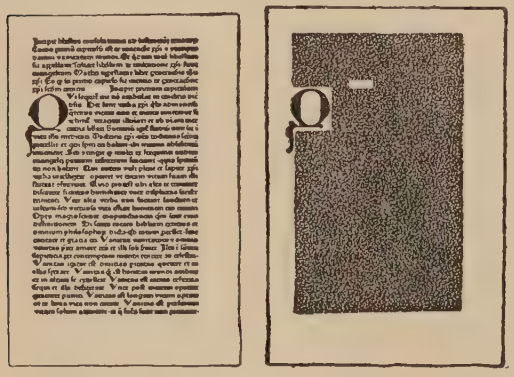


Fig. 17

In textiles, such as calico prints and silks, where the design is made by repeating lines, this same idea of tone is evident. A flat tone is the outcome of a repetition of lines over the surface at equal intervals, and an open and closed or dark and light effect is produced by grouping some lines closer together than others. In the problem of repeating letters in a mass of writing, either the effect of flat tone or of broken tone in spots of dark and light may be secured. As in textile designing these effects result either from repeating letters in even spacing or in opening up some letter spaces and in closing others. In this way light spots vibrate

through the gray mass. A stripe effect, also, as seen in textiles may be obtained in a mass of lettering by arranging the letters in bands and at greater intervals than in a mass effect. (See figure 19.)

Before proceeding to the more difficult problem of repeating words in paragraph form, it would be well to experiment with one word in order to feel tone and to see the possibilities of simple ways of handling tone.

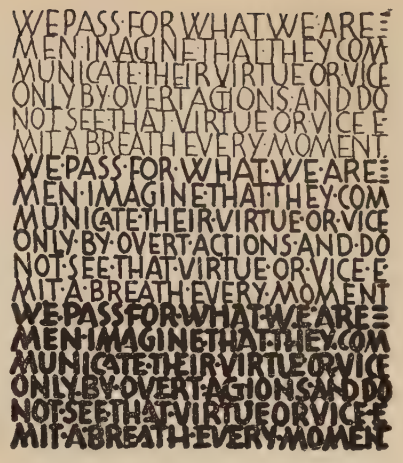

WE PASS FOR WHAT WE ARE
MEN IMAGINE THAT THEY COM
MUNICATE THEIR VIRTUE OR VICE
ONLY BY OVERT ACTIONS AND DO
NOT SEE THAT VIRTUE OR VICE E
MIT A BREATH EVERY MOMENT
WE PASS FOR WHAT WE ARE
MEN IMAGINE THAT THEY COM
MUNICATE THEIR VIRTUE OR VICE
ONLY BY OVERT ACTIONS AND DO
NOT SEE THAT VIRTUE OR VICE E
MIT A BREATH EVERY MOMENT
WE PASS FOR WHAT WE ARE
MEN IMAGINE THAT THEY COM
MUNICATE THEIR VIRTUE OR VICE
ONLY BY OVERT ACTIONS AND DO
NOT SEE THAT VIRTUE OR VICE E
MIT A BREATH EVERY MOMENT

Fig. 18

Every letter designer and typesetter should understand the use of tone. Sometimes the handling of this element is a conscious process. More often, unfortunately, tone feeling is not understood and it becomes a hit-or-miss process. Many offenses are therefore committed. A study of tone difference in painting, in prints, and in design where the spaces are flat, as in Japanese prints and in the work of Jules Guérin, would be most helpful and inspiring to the designer of fine lettering. Actual experience in painting flat tones of grays—light, medium, and dark—or working with cut paper, and in endeavouring to feel the proper relation and distribution of these tones in a design or picture would be of great benefit to one who is working with letters. Copying fine examples of tone in design and in pictures is another way of increasing the appreciation of

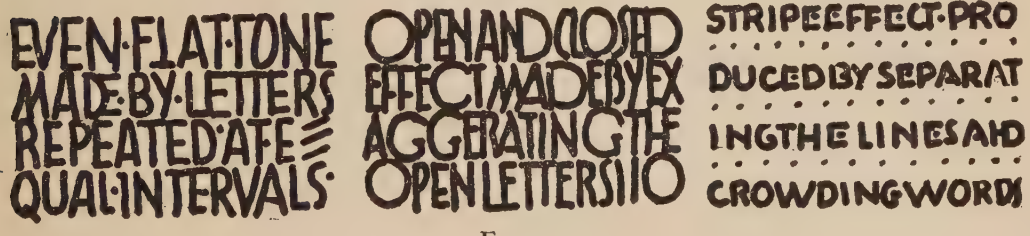


Fig. 19

FIG. 20

this most important element of art expression. In letter arrangement, the tone effect has been sadly overlooked by many designers, and its neglect in planning posters, cards, pages, and announcements is the cause of much of the poor work being produced daily.

A page set in type by a printer who really *feels* tone and is industrious and patient in working to secure it, is quite a different sheet from that produced by the hand of a typesetter intent merely upon making legible reading matter. Accidental snake-like openings of light have a trick of appearing in a poorly set page. These rivers of light trickle through the gray mass and spoil the desired flat tone effect.

White spaces deliberately planned to break up a solid gray mass are often desirable and pleasing. (See figure 20.) But this is quite different from *accidental* light spots in a mass of text. An artist knows when, where, and how to utilize these light spots. He does not allow either the letters or the background spaces to do what they wish. He is the master and they are the tools.

Aside from tone, another element enters into the problem of repeating letters in mass. This is *rhythm*. In surface patterns where curved lines are used, a certain pull or swing is evident, the result of the lines' playing upon one another. So in mass lettering or writing, the tail of the "y" or "g," the bend of the "f," the slant of the "d" or "s" may emphasize a particular movement. If too much

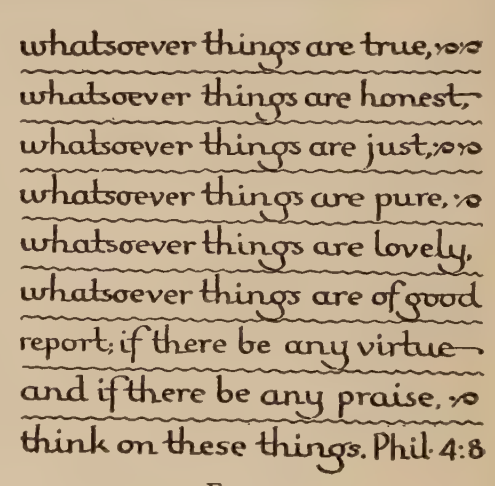

whatsoever things are true,
whatsoever things are honest,
whatsoever things are just,
whatsoever things are pure,
whatsoever things are lovely,
whatsoever things are of good
report; if there be any virtue
and if there be any praise,
think on these things. Phil. 4:8

FIG. 21

of this is produced the effect is bad, however. The designer's problem is to bring about a harmoniously balanced rhythm. In figures 21 and 22 are shown masses of lettering in which one letter only is exaggerated in its movement. In these cases the rhythm is satisfactory. Sometimes, however, in an effort to produce rhythm in letters, the designer swings all the life and individuality out of the characters. This sort of thing is commonplace and entirely lacking in any art quality. Unfortunately, there is a large applauding audience for this breezy, bowlegged lettering. No one having even a slight appreciation of good line and rhythm would perpetrate such atrocities. It is certainly evident that the designer of lettering needs to study fine examples of tone and rhythm outside the field of lettering as well as within it to help him do good work.

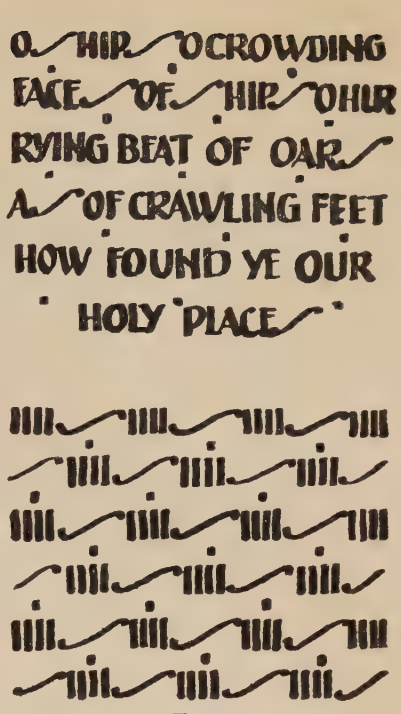


FIG. 22

THE EXERCISES

(Use materials the same as in Chapter II: round-nibbed pen, squared paper, tracing paper, black drawing ink.)

(A) Problems to be worked out:

1. Repeat one word several times to form a block (capitals).
   - (a) In even spacing.
   - (b) In open-closed spacing.
   - (c) Produce the same effect of even and open-closed spacing in abstract pattern. (See figure 24.)

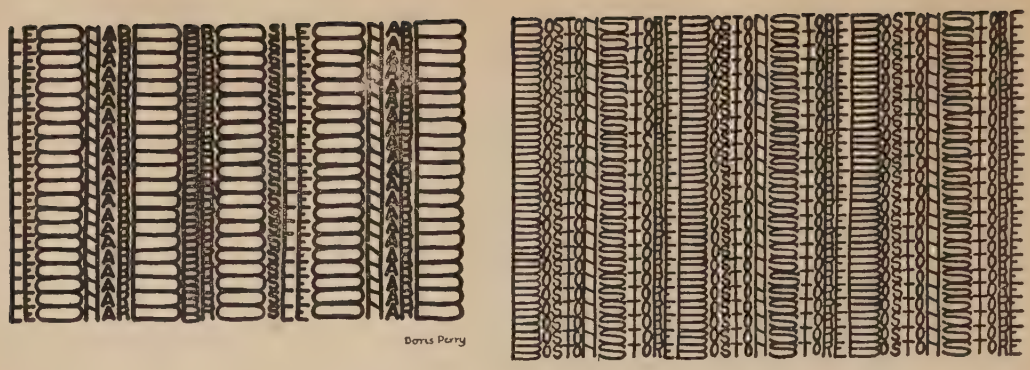


FIG. 23

Pattern in dark and light, the result of repeating words in open and closed spacing

2. Write a paragraph of about fifty words (capitals) in block form, in a square or rectangular space.
   (a) In even spacing producing flat tone.
   (b) In open-closed spacing *intentionally* letting in light spots.
3. Write a paragraph in lower case and capital letters.
4. Copy a page of writing, one that is a fine example of flat tone. Keep in mind:
   (a) Relation of whole mass (size, shape, and tone) to surrounding white space or margins.
   (b) Block form, square or rectangular space. In working for a block effect it is easy to obtain a straight edge on the left, but because of the syllabic division of words the right edge is a more difficult problem. It is sometimes impossible without the use of line fillers (little designs to fill the lines) to avoid irregularities on the right edge. (See figure 21.) If it is not desirable to use these, a more balanced effect may result by letting some of the irregularities occur on the left edge of the block. In this way we will avoid having one severely straight edge and one quite ragged edge.

(c) Within the mass:

(1) Spaces between (*a*) letters, (*b*) words, (*c*) lines.

(2) Rhythm.

(B) Suggested illustrative material for study:

1. Line repetition, tone, and rhythm as seen in iron work, Indian pottery, Costa Rican pottery, embroidery, batik, wood-cuts, Gothic doorways, calico patterns, paddles of the South Sea Islanders.
2. Flat tone as seen in Japanese prints, and in the work of Jules Guérin and others.

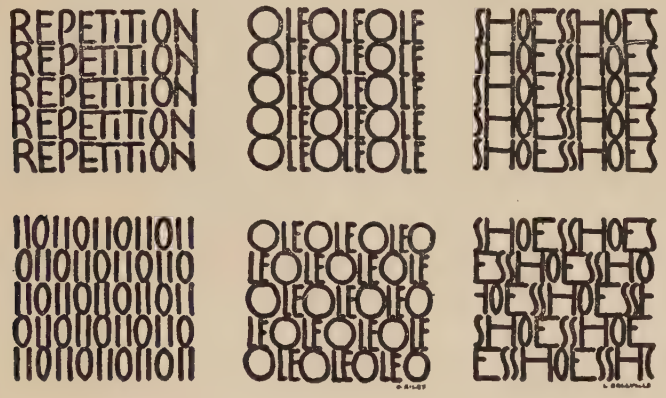


FIG. 24

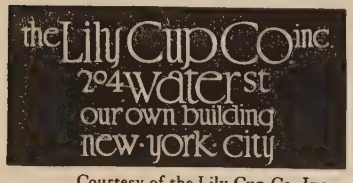
Chapter IV

Words of Different Sizes in Mass

To arrange words of different sizes well requires on the part of the letterer an understanding of design elements.

Letters are continually being treated as if legibility were the only aim. Naturally the purpose of lettering is to give information, but is it necessary to sacrifice all art quality for the sake of this one attribute? If words and groups of words are seen as masses of lines and tone, much better results are obtained. The designer realizes that an announcement must be not only clear and readable but must be attractive. The arrangement or layout of an announcement, advertisement, or sign is as much a design problem as is a textile, a chair, or a building. The masses of letters varying in size must be well related.

In this kind of work, as in other design problems, the letterer should not depend upon ready-made receipts for results. If he will begin to *feel* sizes and shapes and their relationship to each other, and keep trying, he will develop within himself an ability to create. He will face each new problem as its master. He will attack it as if it were the first, even though he may have worked out a hundred similar ones. He will enjoy his work because it will ever be fresh.



Courtesy of the Lily Cup Co. Inc.

Fig. 25

Most designers of letters and writers on this subject neglect this principle of *letter arrangement* in their enthusiasm over learning the formation of individual letters. Much time and energy are spent in acquiring the tools, the making of the letters. While this

long process is being accomplished, the imagination, most precious possession of all, has little play.

To *use* letters in a fine way requires clear, free thinking, unhampered by too many rules. To create with letters, as with other forms in design, we need to feel unbounded possibilities and understand our power to employ them. "We lie in the lap of immense intelligence which makes us receivers of its truth and organs of its activity," Emerson has said. With an unlimited sense of mastery the designer should attack his creative problems.

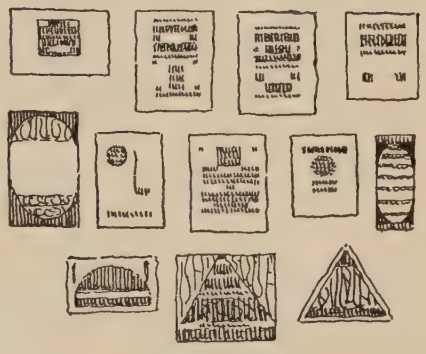
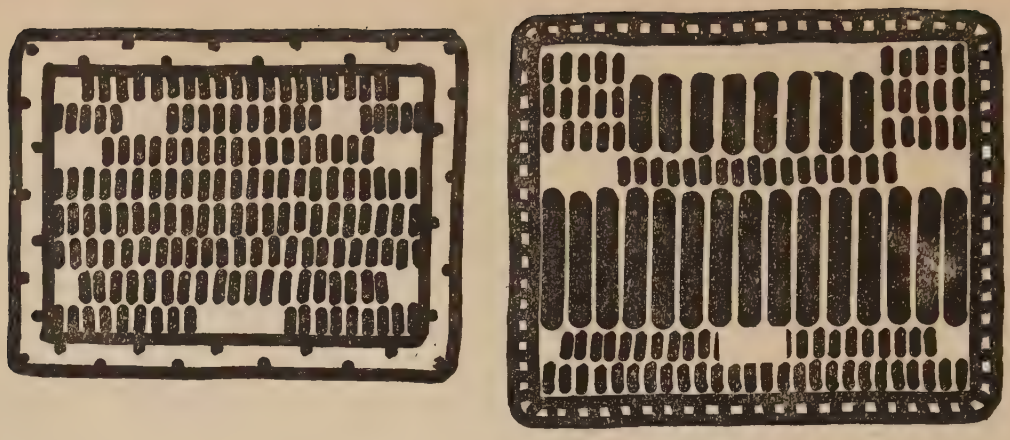


Fig. 26

The following questions from the point of view of design should be carefully considered in arranging letters for an announcement or a sign:

1. The massing and the proportion of the varying groups of letter sizes.
2. Emphasis on the important parts.
3. Tone difference brought about by contrasting heavy and light weight letters.
4. The silhouette of the whole lettered space against the background.

A number of suggestive sketches for massing words in an announcement are shown in figure 26. Much depends on the shape and the size of the masses of lettering and their relation to each other. The simplest kind of arrangement is the use of squared or rectangular spaces. This task, however, is not so easy as it looks, for it takes a keen sense of *proportion* and nice feeling to juggle these sizes so that they will form a harmonious whole. As a rule it looks better to have the spaces between the groups of lettered masses smaller than the white spaces between them and surrounding the whole group. The smaller spaces should always be held together



A B

FIG. 27

Pen exercises showing an effect of dark and light. A, one size pen. B, two sizes of pens

in some way. A simple but usual method is to arrange them so that the outer edges are on a straight line. The use of triangular, circular, or elliptical spaces covered with letters is sometimes desirable. Whatever the kind or the size of shape used, the unity and the balance of the whole design should be kept foremost in mind. (See figure 26.)

Proportion, or the relation of the sizes of letters, is most important in designing a sign or an announcement. Sometimes very tall letters are used with squatty ones. No matter how well drawn these may be, if they are not related, if they do not pull together, all fine drawing and correct style of letter form are lost. Too much thought and interest cannot be given to the *fitting of sizes!* First get the sizes right; then work up the details later. It is a calamity, to say nothing of the time wasted, to labour over details in a poorly conceived design.

Slight variation in sizes without sufficient contrast is not effective. ***Emphasis*** on the important word or group of words is the same idea as domination in design in general. A successful design for a plate, a textile,

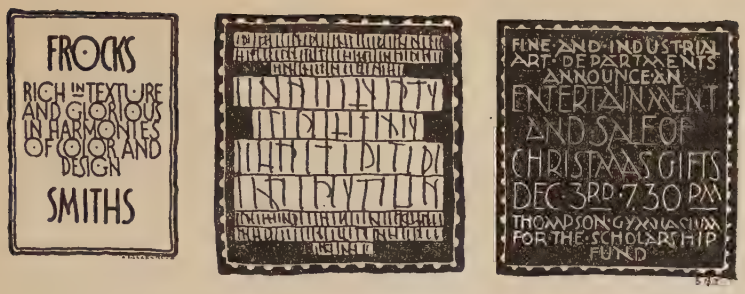

FROCKS
RICH IN TEXTURE AND GLORIOUS IN HARMONIES OF COLOR AND DESIGN
SMITHS
FINE AND INDUSTRIAL ART DEPARTMENTS ANNOUNCE AN ENTERTAINMENT AND SALE OF CHRISTMAS GIFTS DEC 3RD 7.30 PM
THOMPSON GYMNASIUM FOR THE SCHOLARSHIP FUND

Fig. 28

Emphasis, tone, and silhouette shown in signs

a costume, or an interior, should have some dominating line or mass or point of interest.

Emphasis by contrast of size in lettering is most important. There is usually a leading idea to be given first place. The designer must know how to do this effectively, also with good taste. If the contrast is too great the effect is as unpleasant as that experienced from seeing a very tall woman accompanied by a wee man. The decision as to the size must come from a sense of proportion. There can be no definite rule.

Sometimes variety and contrast in sizes of letters are lost because of poor arrangement. The melting off of sizes is not usually good. A similar idea is seen in that cleverly worded advertisement "Going, Going, Gone"—a gradual disappearance of the covering of the scalp. Emphasis is not obtainable in the gradual decrease in the size of letters. The smaller letters should be placed next to the larger to result in emphasis.

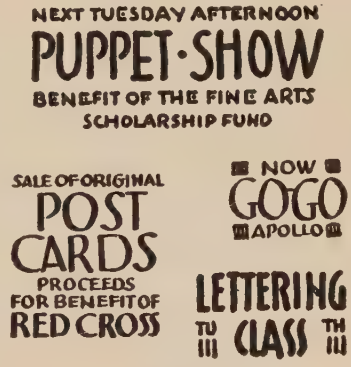


Fig. 29

Simplicity in arrangement should be sought after. Often a sign is ineffective because *too many* letter sizes and styles have

Fig. 30

been used. Usually it is well to limit yourself to two or three sizes in a simple announcement or sign.

When heavy letters are used in contrast to thinner ones a tone difference is the result. This element of tone is often neglected by letter designers. It is as important, however, in letter arrangement as it is in a landscape painting or artistic production of any kind.

Figure 30 shows not only the tone effect but also the silhouette of the whole as against the white space. The edges of the silhouette produced by the long and the short lines of lettering should be carefully studied. Often too many varying lines are used. The designer ought to know how to lengthen some lines and shorten others to produce a good effect. This forcing of space is dangerous, however. Great care should be exercised to maintain a uniform effect of spacing between letters and words in masses of lettering. Small ornaments of the height of letters can be used to lengthen the lines. (See fig. 83.)

GOING
GOING
GONE

In following up the exercises in this chapter it might be well to use a much larger pen than used for the former exercises, or a brush clipped at the point. Simple capitals, similar to those used in the foregoing pages, may be used. The author believes in the use of simple capital letters for the beginner until the latter has grasped the fundamental principles already outlined in Part I of this book. However, if the student is weary of this simple type, he will find as substitutes, examples of various letters and suggestions as to tools in Part II. Letters made with a flat nibbed pen are shown there.

(A) Problems to be worked out·

1. Preliminary exercises.

   Reduce to silhouette and tone form several fine examples of arrangement of letters of different sizes, such as title pages, announcements, or signs. (Flat tone or tone produced by pen strokes of differing width). (See figures 27 and 30.)

2. Make a design for a sign, an announcement or cover. (Simple capital letters or capitals and lower case combined. Use simple ornament).

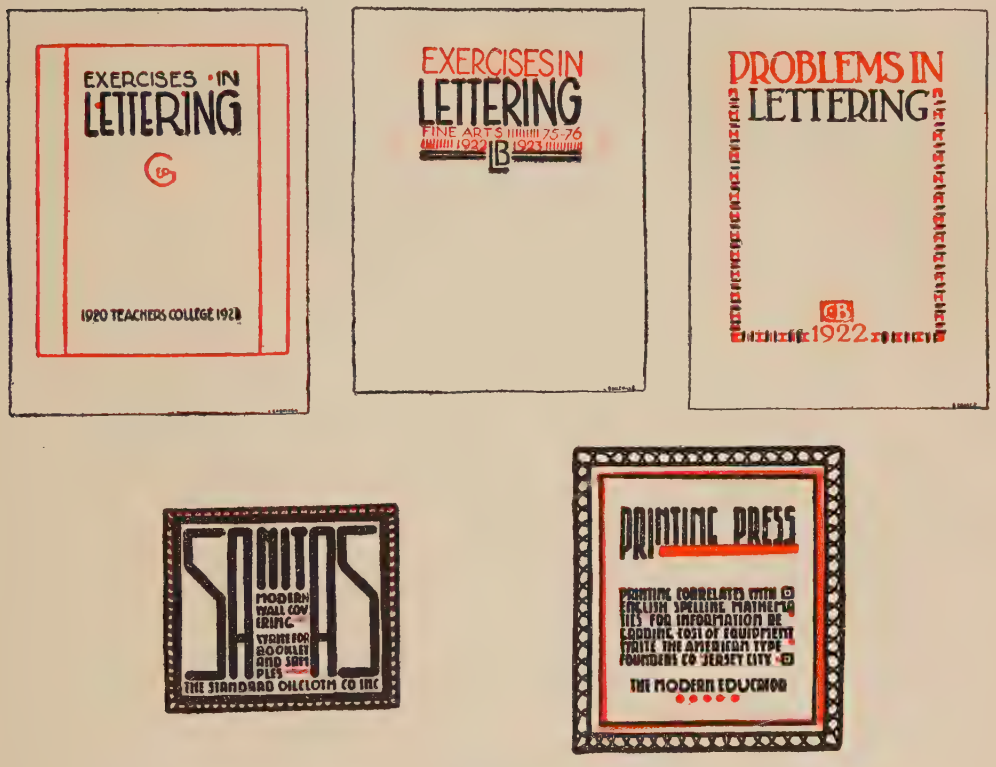


FIG. 31

(a) As a first step, plan roughly in charcoal three arrangements considering:

(1) Proportion.
(2) Emphasis.
(3) Tone difference.
(4) Silhouette.
(5) Relation of ornament to letters.
(6) Margins.

(b) As the next step select the best of the tryouts and redraw it more carefully. Transfer it to gray paper. Paint in black and red, considering the placing of the red to advantage, for emphasis or for ornament. Avoid scattering the red aimlessly.

(B) Suggested illustrative material for study:

1. In ceramics, textiles, and architecture study
   (a) Domination in size of mass.
   (b) Treatment of edges.
   (c) Silhouette.
   (d) Tone.
2. In lettering, study
   (a) Fine arrangement of spaces.
   (b) Good proportion of letter sizes.
   (c) Emphasis.
   (d) Silhouette.
   (e) Tone.
3. Compare I and II.

Courtesy of the Frankl Galleries

FIG. 32

PART II

TOOLS AND TYPES OF LETTERS

Chapter V

Tools and Types of Letters

Tools which have been used for making letters throughout the centuries are the chisel, the stylus, the pen, and the brush. The stylus and the reed pen were used as early as the 15th century B. C. The tools in general use to-day are pens (quill, reed, wood, and steel) and brushes.

That the style of a letter is dependent on the kind of tool used is a well-known fact. Indeed the word "style" is derived from the Latin "stylus," meaning a sharp-pointed instrument used to scratch letters on a waxen tablet. Letters written with this tool were drawn more freely than were the capital letters cut in stone or those drawn with a reed pen. As a result of the use of the stylus the character of the capital letters changed. Some of the strokes were elongated with a flourish, and in drawing letters more rapidly one stroke merged into another stroke. This so-called cursive writing, or running hand, was the beginning of the development of lower case letters. (See figure 33, development of lower case from capitals.) To show the influence of the tool on the character of the letter, examples are shown in figure 36 of letters made with chisel, steel pen, and brush.

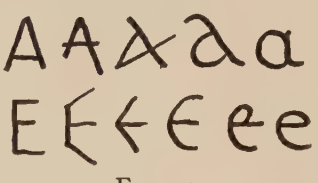


Fig. 33

It is not within the scope of this book to enter into that most interesting subject, the story of the alphabet, nor to describe the growth from earliest times to the present, of the various forms of writing. It will

suffice to show the family tree of the letter A and its supposed descent from the Egyptian pictograph (figure 34). This subject, the historical development of our letters, has been thoroughly handled in the many volumes already published. (See bibliography).

All letters in use to-day may be classified as follows:

1. Letters drawn directly with the tool (pen or brush).
2. Letters built up—outlined and filled in (pen or brush).

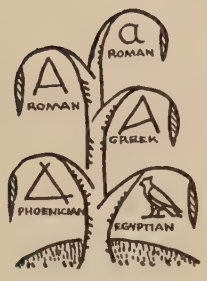


FIG. 34

In the first class we find letters whose style and quality of line are dependent largely on the kind of tool used. If the tool makes a line of even width for vertical and horizontal strokes, the result is a letter with no variation of thicks and thins. (See figure 37.) Among the tools of this character are pens made of cork, wood, glass, and steel. They are usually rounded at the end and are called round-nibbed pens. There are steel pens of this kind on the market now made with fillers (reservoirs for a few drops of

FIG. 35

A, Round brush.
B, The same flattened
C, Flat brush.

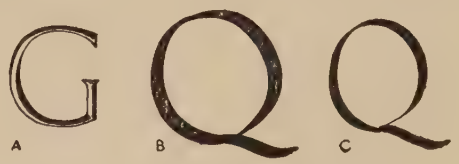


FIG. 36

A, Made with chisel.
B, Drawn with flat brush.
C, Drawn with flat steel pen.

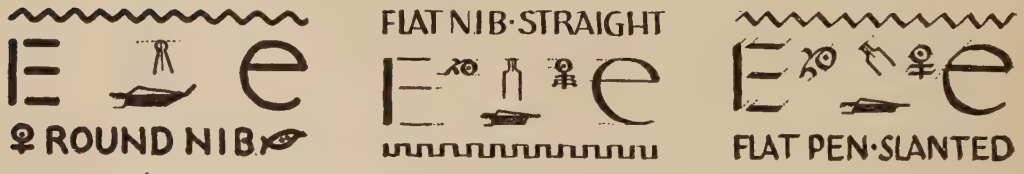


FIG. 37

ink) which vary in size. (See A, figure 37.) This is one of the simplest tools to use and is recommended for the exercises outlined in Chapters I–IV.

A pen shaped with a flat nib (see figure 37) makes a letter the lines of which vary in thickness according to the width of the nib. The accepted distribution of thicks and thins in letters used generally to-day is the result of the drawing of letters originally with the flat pen. The way a pen is held; that is, straight (parallel with the line of writing) or slanted makes a difference in the character and style of the letter. (Figure 37.)

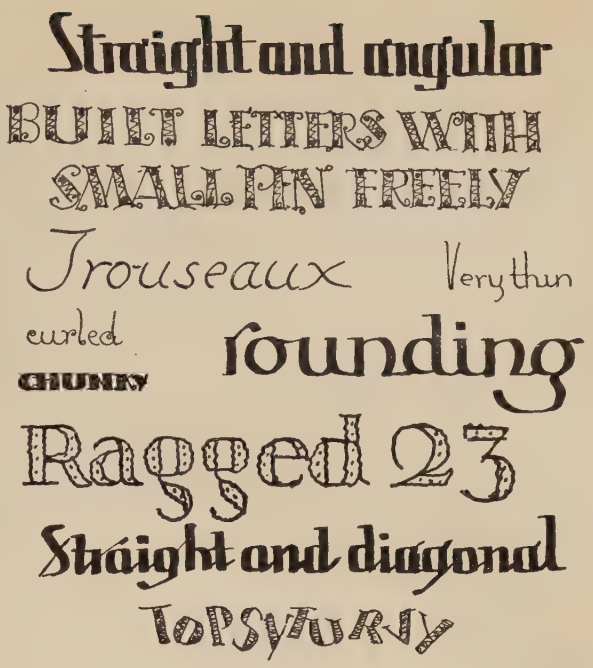
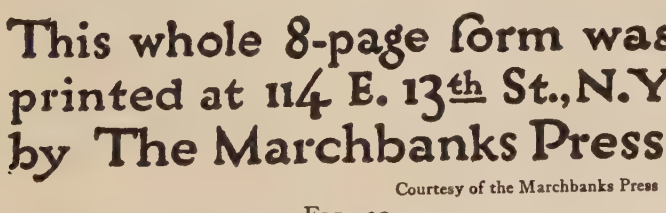


FIG. 38
Letters made directly with a flat pen also letters built up with small pen

Sometimes it is advisable to use two pens in drawing letters. Some parts of the letter may be drawn with a wide-nibbed pen, other parts with a narrower pen. (See figure 38, the word "chunky.") In this way, a



Courtesy of the Marchbanks Press

FIG. 39
Built up letters designed by F. G. Cooper

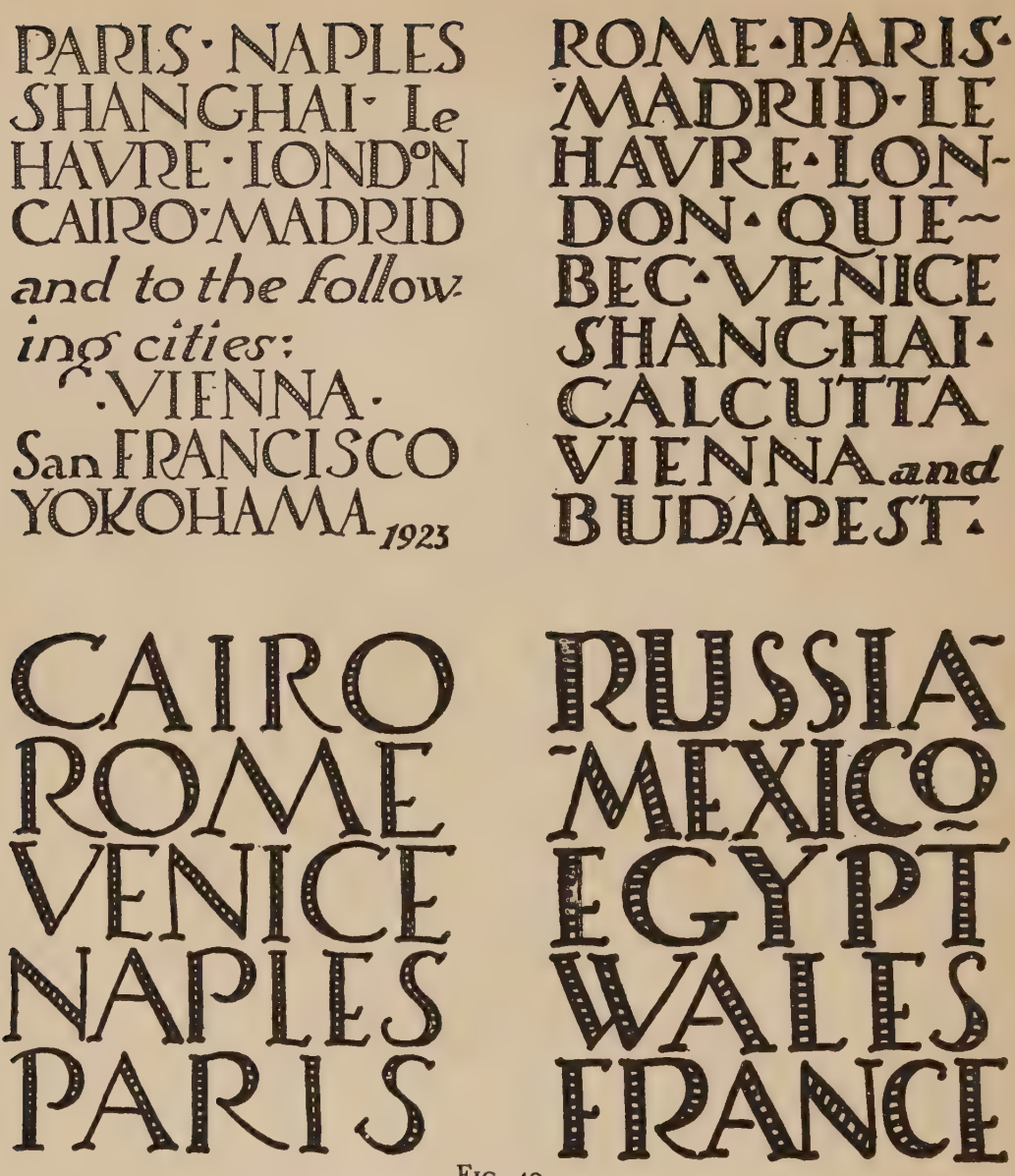
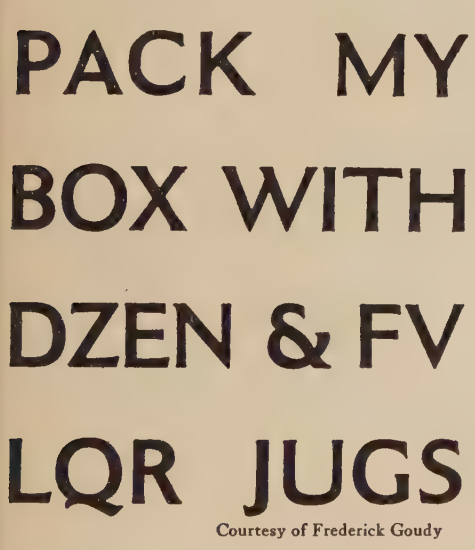


FIG. 40

Built up pen letters designed by Amy Drevenstedt

letter may be formed which is different in character from one made entirely with a one-width pen.

Letters in the second class—built up letters—are dependent not on the tools so much as upon the taste and the knowledge of the craftsman. These letters are usually outlined and filled in with a brush. The pen has a restraining influence on a letter; at least the strokes are uniform throughout; whereas letters built up may stray much farther from the path of good letter form. In drawing letters in outline and filling in, the designer has all the liberty he chooses in the placing of the thicks and thins. For this reason, an amateur would better not build up forms until he has practised well the best types of pen-made letters. On the other hand, it is this freedom to choose any width and any kind of line that appeals to the artist of experience. Here, again, the author insists that a designer of fine lettering should know proportion, fine line quality, form, rhythm, and



Courtesy of Frederick Goudy

FIG. 41

Built up letters from "Elements of Lettering" by Frederick Goudy

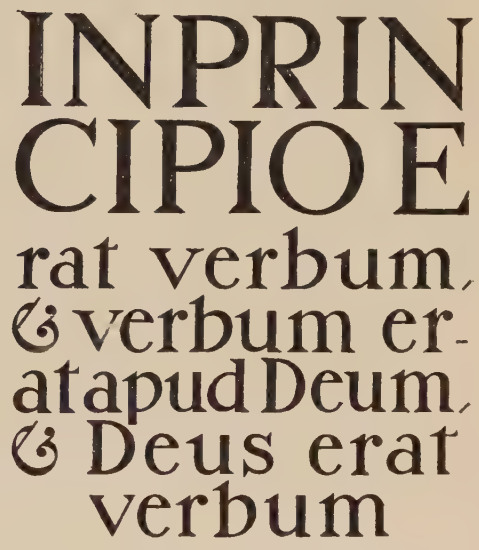


FIG. 42

Built up letters designed by Gustav Molzer

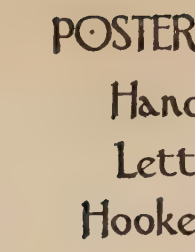
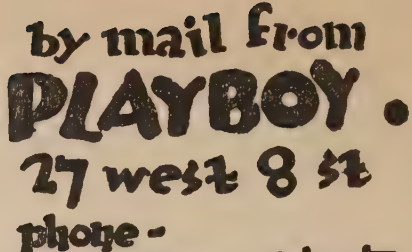


FIG. 43
Letters printed from wood blocks



Courtesy of the *Playboy Magazine*

FIG. 44
Built up letters

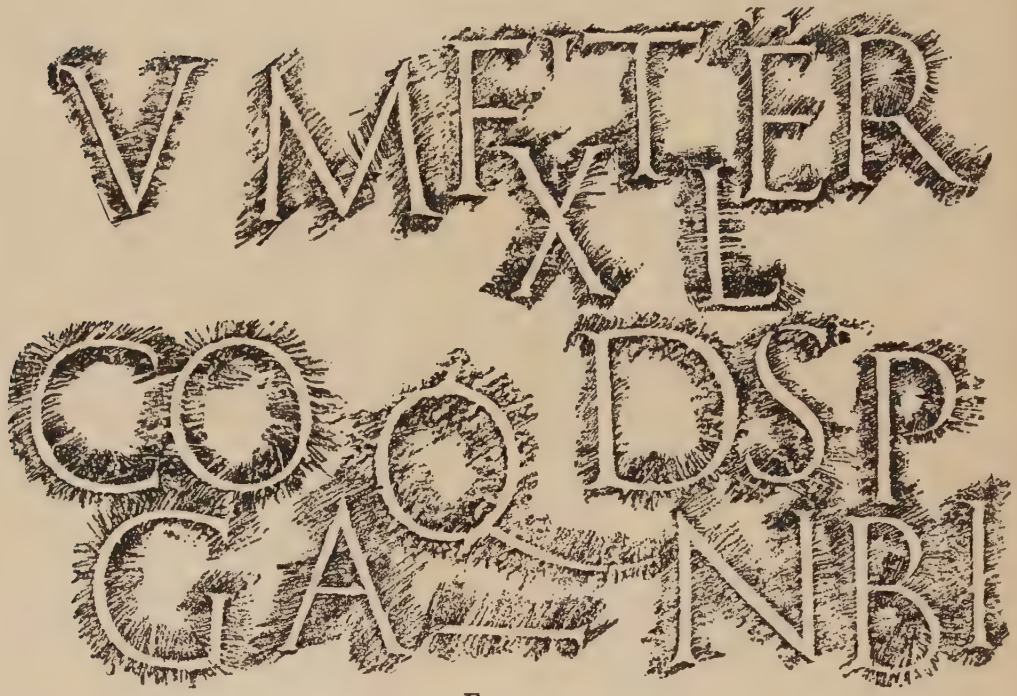


FIG. 45
Rubbing from a cast in the South Kensington Museum, of letters in the inscription at the base of the Trajan Column in Rome

FIG. 46

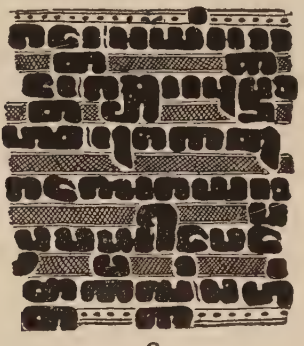
Rubbing from a brass plate, Gothic or black letter

tone. All the knowledge in the world of the history of letters and their styles will not produce good work if appreciation of *quality* is lacking.

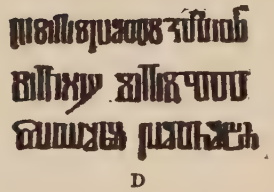
To further his appreciation, therefore, it is well for the designer of fine lettering to study examples of work done in other countries. Even though he may not be able to translate these pages he can look for fine things in them. It might be well to copy some of these to gain a keener understanding of their quality.

A

B



C



D

FIG. 47

A, Arabic coin. B, Chinese writing. C, Pali (Indian) writing. D, Glagolitic writing

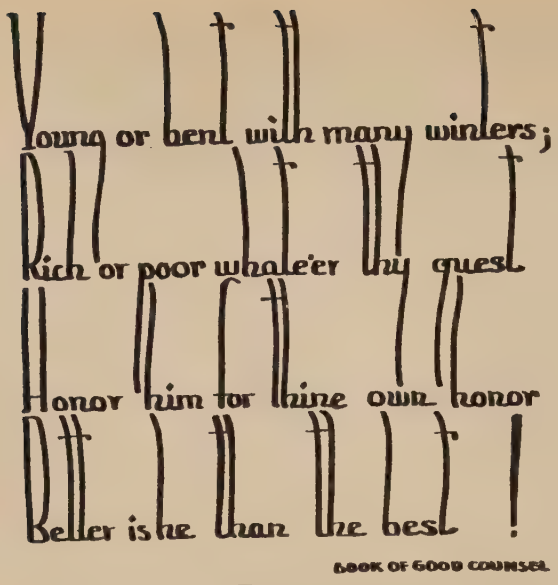

Young or bent with many winters;
Rich or poor whate'er thy guest
Honor him for thine own honor
Better is he than the best!
BOOK OF GOOD COUNSEL

FIG. 48
Free pen letters with exaggerated ascenders and descenders

The author has not shown in this book numerous alphabets but instead, words, paragraphs, and pages written in different types of letters. It is hoped that whatever letters in the alphabet are omitted may be supplied by the designer. Instead of slavish copying of alphabets, the letter craftsman is called upon to use his taste and imagination in supplying the missing letters.

As a practical aid to good work in lettering it is well to make a collection of examples of different types of letters used to-

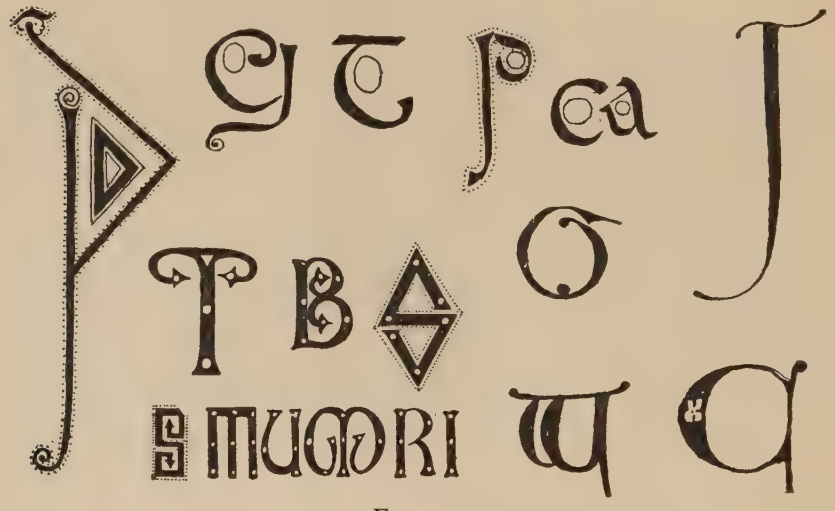


FIG. 49
Letters copied from old manuscripts

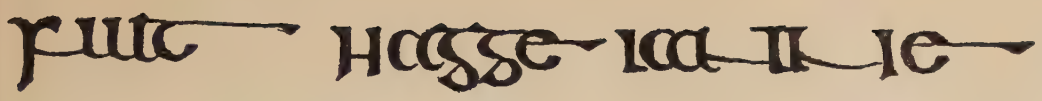


Fig. 50
Copied from the "Book of Kells" (Irish Manuscript)

day in advertising and for other purposes. A collection of newspaper and magazine clippings showing various styles of letters is valuable. It offers suggestions that may be helpful later in letter-design.

Before leaving this subject, the author feels she must again emphasize the fact that skill in the use of tools and a wide knowledge of letter forms though important, are merely a beginning. The most vital part of fine lettering is dependent on a sense of design, a knowledge of arrangement, and an ability to choose the fine in contrast to the commonplace. A study of the very best examples of line, form, and arrangement in all phases of art, in painting, sculpture, architecture, textiles, ceramics, is needed to broaden the appreciative powers. *The big problem is how to compose letters after they are well drawn.*

Fig. 51
Copied from an Anglo-Saxon manuscript

PART III

USES OF FINE LETTERING

Chapter VI

Posters

The subject of poster making and other forms of advertising is so extensive that it is possible to give here but a mere summary of the important points involved in these arts.

That the poster has come to stay and that it forces itself upon the public more and more is evident. The eye scarcely finds a plain space out of doors, in cars or public places, to rest upon. The fact that an empty space exists invites the advertiser to cover it with public information.

What a pity that these insistent posters are not better to look upon! We have a long way yet to go in this country before we produce the kind of poster we see abroad. Many of our artists feel it beneath their dignity to make posters and many more cannot differentiate between a poster and an easel picture with a few letters attached anywhere.

The great difficulty in making a successful poster is that it must not only be fine in design and colour but it must convey an idea which results in a desired response. It is not sufficient for the eye merely to be pleased by forms and tones and lines of great beauty and interest. The idea back of the design must be clear and pointed, though attractively clothed in shapes and colours. The intent of the poster must force itself through the surface of mere impression, and appeal to instincts, emotions, reason, and judgment. A successful poster demands attention, holds it, and creates a desire to buy or give or stay or go and an actual response in buying, giving,

Courtesy of Julius Klinger (Vienna)

FIG. 52

A B C

FIG. 53

Designed and cut on linoleum blocks by A, Leta Kennedy; B, Grace Riblet; C, Maude Elmer

staying, or going. The poster designer, therefore, must have a clear mental conception of what his poster is to accomplish and must make his idea manifest to the minds of others by his interesting and forceful arrangement of lines, forms, and colours.

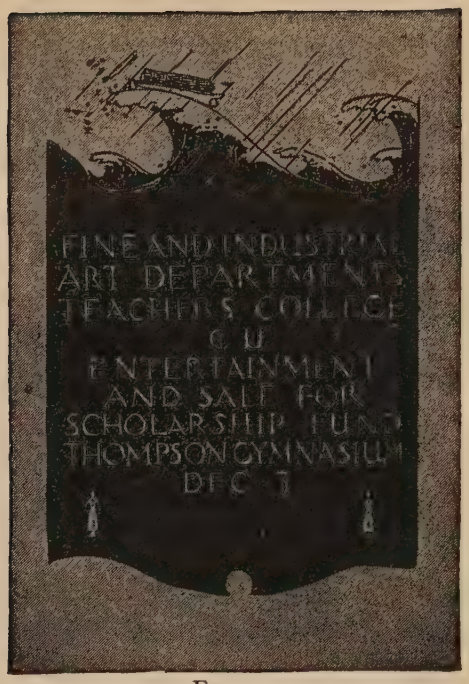


FIG. 54

Designed and cut on a linoleum block by Vojtech Preissig

Appeal to instincts and emotions is most effective in poster making. A few of the more important of these are: hunger, comfort, play, affection, curiosity, sociability, ornamentation, cleanliness, sympathy, gallantry. One of the most effective posters for prohibition appealed to parental affection. It pictured a drunken father being asked by his little girl looking up at him: "Is that you, daddy?"

As human nature is usually repelled by the unpleasant, it is necessary in a poster always to associate pleasure with the idea in appealing for a change of habit. If you want to select a foot-ease you would be more attracted to, and would be more apt to purchase a variety which showed in its advertisement that it was actually easing the feet. You would feel skeptical about one where the tired mortal was pictured in a weary state even though both feet were being soaked in the solution. The public does not want to buy sausage meat which pictures in its advertisement a row of little puppies—the association even to advertise "hot dogs" is too awful! A cracker advertisement once put the product out of business entirely by showing in its picture, the box containing the crackers surrounded by insects trying to get in. The object of the picture was to tell the public that the box was insect-proof, but the idea of crawling things was too closely associated with the idea of crackers. Nobody wanted to buy them.

FIG. 55

Designed and cut on linoleum blocks by the author

FIG. 56

Elevator advertisements designed and cut on linoleum blocks by the author for R. H. Macy & Co., N. Y. C.

Many times interest has been aroused in commodities by posters or advertisements, but the interest has not lasted long enough to bring about the desired response. A manufacturer of soap is not satisfied with mere enthusiasm; he wants to sell his soap. Interest must result in action. The unusual sight of a man on stilts on a crowded city street arrests quick-

ly the attention of every passerby, but if he is advertising a certain restaurant he must persuade his audience to patronize it.

It is fitting to mention here the need for honesty in advertising. If the man on stilts succeeds in getting a large crowd for luncheon under false pretenses, by promising good food and failing to produce it, his business will fall off and it should. His advertising has not been sincere. To serve good food is a better advertisement than a hundred men on stilts parading the streets and attracting thousands of people to his restaurant for one meal, never to return again.

The structure or design of the idea must appeal through proper and pleasing forms and colours. A good idea may be lost in a poor design and cheap colour. Some of the desirable qualities in the design and colour of a poster are:

1. *Simplicity*—This requires the domination of one idea, a centre of interest, avoidance of complex, elaborate forms and irrelevant details. "A poster is to be seen and not read."

2. *The Unusual or Novel*—A good poster must be a surprise. The same subject may be handled in an unexpected manner. The human mind revels in changes, in new things.

3. *Suitability*—The design must conform with the idea.

4. *Tone and Colour*—Usually strong contrasts of light against dark or dark against light appeal most. Bright colours as a rule make more impression on the passerby than do dull ones. But in every case the placing of the poster and its surroundings make a difference. If the poster is hung in a dark hall, a light background with dark letters of strong contrast would be desirable; if placed in a light window, the reverse would be most effective. A poster in black and white placed among many of brilliant colours would have more distinction than if it, too, were bright in hue. Sometimes soft, delicate hues "tell the story" better than the screaming ones.

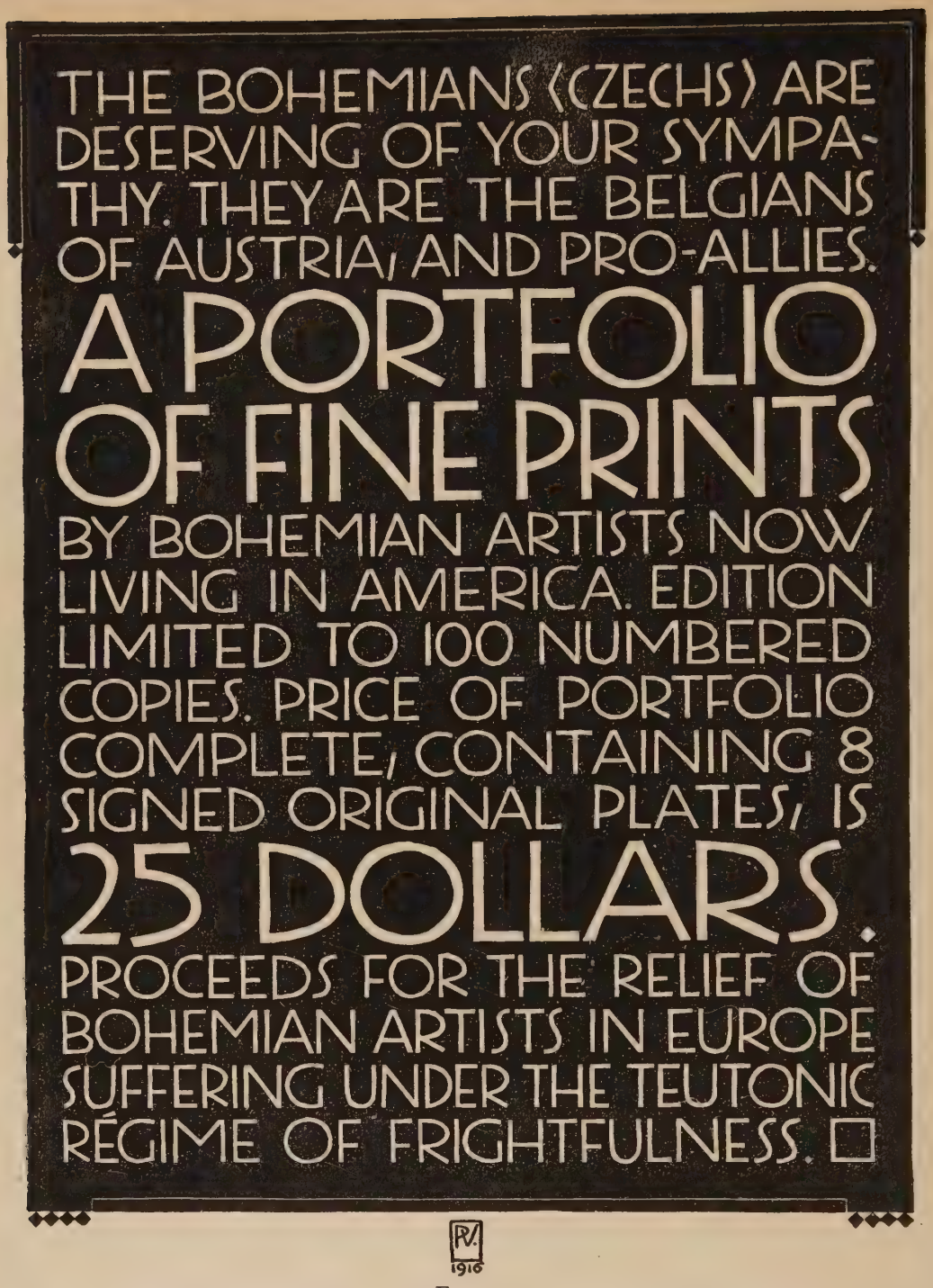

THE BOHEMIANS (CZECHS) ARE DESERVING OF YOUR SYMPATHY. THEY ARE THE BELGIANS OF AUSTRIA, AND PRO-ALLIES.
A PORTFOLIO OF FINE PRINTS
BY BOHEMIAN ARTISTS NOW LIVING IN AMERICA. EDITION LIMITED TO 100 NUMBERED COPIES. PRICE OF PORTFOLIO COMPLETE, CONTAINING 8 SIGNED ORIGINAL PLATES, IS
25 DOLLARS.
PROCEEDS FOR THE RELIEF OF BOHEMIAN ARTISTS IN EUROPE SUFFERING UNDER THE TEUTONIC RÉGIME OF FRIGHTFULNESS.
1916

FIG. 57

Designed and cut on a linoleum block by Vojtech Preissig

Because a poster is intense in colour, size, or conception does not mean that it always accomplishes what it was planned for, nor that it brings about more response than does a more gentle appeal. The same idea holds true in human relationships. Often words spoken in calm, gentle, but firm tones accomplish more than those voiced in harsh, jarring, and loud ones. The latter may be heard for a while above the other, but the first may command more lasting attention, respect, and results.

As a practical help in designing posters they may be divided structurally into two classes:

1. Those in which the letter space is dominant.
2. Those in which the picture space is the most important.

It is necessary that a poster fall into one or the other of these two divisions, because if the letter space and the picture space are of equal importance the design lacks in that most important principle, subordination.

We will consider first the poster in which letter space is the principal part and whatever else appears—borders, units, line-fillers, attention-getters—all are made subordinate to the letters. In making a successful poster of this kind it would be well to review the fundamental design necessities of *spacing*, *proportion*, *rhythm*, *emphasis*, *tone*, and *silhouette* as outlined in Part I, Chapters I–IV, more especially in Chapter IV. It is impossible to lay too much stress on these principles. If there is any one way in which posters fail, aside from their tediousness, it is in poor space relations, wrong proportions, and lack of unity. All of these faults are the result of ignorance of the principles of design.

The number of sizes and styles of letters to be used in a simple poster should be chosen with care and good taste. (See figure 57.) A poster with too many kinds and sizes of letters resembles a printer's sample sheet of type. Too much variety in the letters of a poster results in confusion. Two or three sizes or styles are usually sufficient. Emphasis on too many ideas means no emphasis.

food
1- buy it with thought
2- cook it with care
3- serve just enough
4- save what will keep
5- eat what would spoil
6- home-grown is best
don't waste it

FIG. 58
Designed by F. G. Cooper

FIG. 59
Poster design by M. C. Cooch

As a poster should usually be made to be understood quickly, almost without reading, naturally the form of letter chosen should be legible. So often heavy block letters are used because the designer thinks that the heavier the letter the more easily are they read. But these heavy letters defeat their own purpose. The distinguishing characteristics of the various letters—the lines which make a P differ from an R, an A from an H are usually lost in a heavy letter and hence are illegible. A letter made with a narrower line is usually more easily read.

Proportion, or the relation of the width to the height of the letter, is an important quality. Exaggeratedly tall, thin letters have their place; but on a poster where speed in reading is a necessity they will not do. The process of reading these letters involves too much strain and reminds you of looking first at the head of a giraffe, then at the tail of a guinea-hen.

The eye should not have to travel so far vertically on a horizontal journey across the poster. It might be well in designing a poster to make a map of the eye travel. Perhaps this would be a cure for many unnecessary lines and directions.

Although legibility is most desirable in a poster, yet on the other hand puzzles are often attractive to the curious and demand attention. A word so designed as to require study to decipher it may be a most successful attention-getter. Advertisers often use this idea of necessary puzzling. An obvious way is to misspell a word deliberately or to turn a word upside down.

The subject of expressiveness in letters, showing by their style and form the idea or quality they spell, is worth studying. Letters advertising spring millinery should be different in weight and style from those used in advertising furnaces. Dignity, force, frivolity, gaiety, femininity, masculinity, each demands a different style of letter to express the desired quality. (See figure 38.)

In choosing letters it is often a question of capital or lower case. For variety's sake a combination of the two on a lettered poster is good. But after experimenting, advertisers have agreed that lower case letters are more quickly read than are capitals. This we can readily see because in lower case letters the distinguishing characteristics are more exaggerated. It is an interesting experiment to lay a piece of paper over a line of capital letters and also over lower case, showing the upper half of the letters only. We find that in lower case letters the upper half is all that is necessary in distinguishing the characteristics of the various letters, whereas in the upper half of the capitals many of them look alike. Ninty-nine per cent. of our reading matter is in lower case form, which fact results in a greater familiarity with the lower case letters.

To sum up, we find that legibility, expressiveness, and good proportion are necessary qualities in letters for poster work.

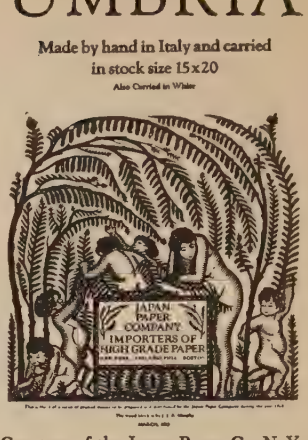
Great care should be exercised in choosing the kind of ornament or

Courtesy of the Lily Cup Co. Inc., N. Y. C.

A

Courtesy of the Frankl Galleries, N. Y. C.

B



Courtesy of the Japan Paper Co. N. Y. C.

C

FIG. 60

design to set off letters in a poster of this sort. It should be borne in mind always that the letters are the most important part and that ornament in the shape of borders, line-fillers, units should be made subordinate. Often ornament resembles letter forms too exactly and as a result you find yourself endeavouring to read the ornament as well as the letters. To keep the ornament distinct from the letters it is well to let the style of ornament differ in line or tone or colour from style of letter. Much time might be profitably spent on this most important subject of the relation of letter to ornament.

To design, therefore, a successful poster of letters with a little ornament to offset them involves not only the right choice of letter and ornament, but the proper relation between the two in order to produce balance and unity. It is a known fact that during the war a well-designed poster of letters without picture or even ornament produced better results than a poster using a poor picture. (See figure 58.)

A poster in which the picture is the most important part demands of

the designer more than a knowledge of painting or illustration. The ability to represent objects or to tell a story accurately is not enough. The poster designer must know how much of the story to tell and how much to leave to the imagination. He needs to make his audience think, wonder, and be surprised. They must also want to act in response. To accomplish these results in an unusual and direct way the designer must be not only an artist but a psychologist.

We cannot emphasize too frequently the great need for *simplicity* and *directness* in a poster design.

When it comes to arranging letters in a poster in which the picture is the largest and most important part, care should be shown in making the letters an integral part of the whole design. Letters added on or stuck in anywhere will not do. It seems strange that when prizes are offered in contests for poster designs, artists are asked to omit the letters; for the picture is sometimes completely spoiled by unsuitable letters, bad in design and wrong in placement. On the other hand, good lettering rightly placed should enhance the value and effect of a picture. Lettering and picture should be one, a unit of design.

FIG. 61
Poster design by F. G. Cooper (wood block)

The medium in which a poster is painted and the method of reproduction influence the kind of design. These questions should be settled by the designer before he begins to plan his poster. The various mediums suitable for posters are: paint (oil, water-colour, tempera) crayons or chalks, cut paper, appliqué. If reproduced, posters may be printed from wood or linoleum blocks, zinc plates, or from a lithographic stone. (See Chapter XI on linoleum-block printing.)

It is well for the designer of posters to study the best examples of

this art—if he can find them! Fine poster designs are most rare. He will do well to study the treatment of the figure, animals, flowers, in Egyptian, Coptic, Greek, and Persian art. He will also find much inspiration in the study of early wood-cuts, in ceramic, embroidery, lace, and other textiles.

But, after all, in planning your design, be sure to be yourself. It is your personal touch that really does the trick. John Burroughs has said this so well in speaking of the bee's part in honey making: "Honey is a product of the bee. What she gets from the flowers is mainly sweet water or nectar. This she puts through a process of her own and to it adds a minute drop of her own secretion, formic acid. It is her special personal contribution that converts nectar into honey."

A poster should be a work of art, and it can be if the maker of it *appreciates* sufficiently the relationships of line, form, and colour and *thinks* independently, wisely, and simply.

The following steps summarize the process of poster making:

1. *Think.* Have a clear, concise, simple idea of the message the poster is to convey.
2. *Think.* Picture the audience your poster is to have. Imagine yourself the audience.
3. *Think.* Decide whether your poster is to be mostly letters or picture.
4. *Think.* Decide on the medium and process of reproduction.
5. *Think.* Make a number of rough sketches in pencil, pen, colour, or cut paper.
6. *Think.* Compare sketches and choose the best.
7. *Think.* Execute poster.

Designed by J. L. Paul

Chapter VII

Monograms, Ciphers, Signatures, Devices, Trade Marks, Labels, Book Plates

MONOGRAMS AND CIPHERS

Perhaps there is no form of letter design more sinned against than the popular monogram. It is convenient for marking possessions such as bags, trunks, towels, napkins, handkerchiefs, table covers, clothes, automobiles, and carriages, and, when good in design, makes an attractive heading for writing paper.

Only once in a while do we find a well-planned monogram. Why is it so difficult to design a character consisting of several letters in one (a monogram) or to combine several letters, each more or less independent, in a unified design (a cipher)? Is it not usually because so much effort is spent on the mechanics, the twisting and fitting, and exaggerating of the parts of the letters at the expense of the art quality—line, form, rhythm, and unity? A designer of monograms should feel and know good proportion and fine spacing and restrained line.

In monogram and cipher designs, letters may be joined together or interlaced; or each letter may be separate. Legibility is usually most desirable and necessary, but for some purposes it makes little difference whether the monogram can be deciphered or not. The problem in design is a little easier if the identity of the letters can be sacrificed. This is a dangerous procedure, however, for the average designer, in varying the shapes and the styles of letters, is apt to lose all fine quality and form in his desire to twist the tails, swing the flourishes, knock out the joints and the

hips, or bow the legs of letters. Sometimes no trace whatever of the letter is left and no sign of any art quality either. If you are not familiar with monograms of this kind, you are fortunate. If you wish to see them, go to any library where there are a reasonable number of "art" books and you will find plenty of monogram monstrosities. Don't look at them long; just find out what *not* to do.

Monograms are generally planned to fill a definite space. They may be outlined or not as you choose. The spaces most generally used are circles, semicircles, ellipses, squares, rectangles, diamonds, triangles, and hexagons. On the other hand, good monograms are often drawn quite freely and are not made to fill a definite space. The design may be composed entirely of straight lines or of curved lines or of a combination of curved and straight lines. It is not well, as a rule, to straighten the curved line too much or to curve the straight line, especially in a bowlegged fashion. It is best in the long run to use good letter forms and to maintain their shapes in so far as it is possible. Here no rule can be laid down. An *artist* can do anything and the result will be good.

In a monogram, letters alone may be used or they may be combined with appropriate designs such as simple borders, spots, or all over patterns. One or more letters in a monogram may differ from the others in weight, size, colour, shape, or texture.

The big problem in monogram designing is to secure fine space filling—the adaptation of the proper sizes and shapes to a space and to each other. If designers would bear this in mind and endeavour to think of the letters as so many spaces or shapes made with straight and curved lines, better results would follow. The fact that a P is a P and a Q is a Q is important, to be sure, but the size of the P and the Q, the proportions, the shapes or contours, their relation to each other, the kind of space they would best fit —all these points should be carefully considered.

It is unfortunate that parents when naming their children do not

Fig. 62
Monogram designs by Amy Drevenstedt, Julius Klinger, Annette Edens, and Lea Dreyfus

foresee the difficulty they sometimes cause designers later on when their children want monograms. Certain combinations of letters seem quite difficult; indeed they are so stubborn in not pulling together that the only thing left for the designer is to arrange them independently in a row. Even this is a problem in design. Poor shapes, proportions, and grouping may spoil even a row of letters. (Part I, Chapter II).

In beginning to make a monogram design, it is well to study carefully the line and the form of each letter which you have to use. Puzzle over each one, try to see all the letters linked together, or growing out of one another. With a pencil play around with the shapes. Try out many variations of the same idea. Then choose the best one to work out more carefully. If the letters are to vary in size, it is often a help to decide which letter is to be the largest. Then draw it and try to adapt the other smaller

letters to the spaces within and around the large letter, bringing them into subordination to the dominating lines of the principal character.

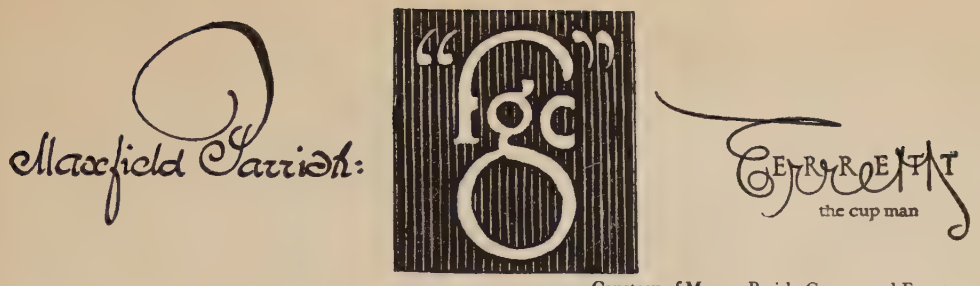
It may be helpful in opening up possibilities in monogram designing to make the following summary:

(A) The *outside* shape within which the monogram is designed may be

1. A definite outline or border, which may be
   (a) Regular, as circle, semicircle, ellipse, square, rectangle, diamond, triangle, or hexagon.
   (b) Irregular.
2. Without an outline. (In this case the monogram itself will shape into a definite form and *appear* to be arranged in a circle, square, etc.)

(B) Points *within* the shape to be studied are

1. The letters, taken separately.
   (a) Their forms should be good—simple and suitable for their purpose.
   (b) They may be all straight lines.
   (c) They may be all curved lines.
   (d) They may be a combination of straight and curved lines.
   (e) Their weight may be the same or may differ.
   (f) Their size may be the same or may differ.
   (g) Their colour may be the same or may differ.
   (h) Their texture may be the same or may differ. (Method of drawing the letters or working them out in materials.)
2. The letters in their relation to each other. They may be
   (a) Separate.
   (b) Interlaced.
   (c) Joined in some way.
3. The monogram as a whole.
   (a) It may be made entirely of letters.



Courtesy of Messrs. Parish, Cooper, and Errett

FIG. 63

(b) It may be made of letters combined with appropriate and simple designs.

(c) It should have unity, rhythm, fine spacing, and proportion.

SIGNATURES

Writing signatures is closely allied to the making of monograms. They may be quite spontaneous and unstudied. Having to sign your name over and over again enables you to give a thought to the looks of it and because of this practice and care, many signatures have naturally become quite fine in design. Maxfield Parish's signature is a good example of freedom and fine quality. Mr. F. G. Cooper, a master in handling letters, has evolved a most delightful signature in cipher form.

TRADE MARKS, DEVICES, LABELS

Signatures, monograms, and ciphers are often used as trade marks. Wanamaker has made use of a freely written signature as a trade mark

JANUARY MARCH OCTOBER DECEMBER

Courtesy of the Marchbanks Press

FIG. 64

Designed by F. G. Cooper

FIG. 65
Trade marks designed by
Amy Drevenstedt

though there is little beauty in it. Dennison's mark may have been written originally in a free hand and then perfected.

Besides the signature and the cipher, every known kind of emblem and device has been used for trade marks. Many of them are quite obvious, like the Heinz pickle or the sheep's head for the American Woolen Company. Once in a while we find a trade mark in which a more abstract symbol has been used and often lettering without a sign or a device is used rather effectively, such as "See that hump."

There seems to be little imagination displayed in most of our trade marks. They are, as a rule, too obvious and realistic. It might be well to leave a little to the imagination in designing them. It would be profitable and enlightening to designers of trade marks if they would study the design of our American Indian, especially the symbolism and primitive picture writing. A study of oriental symbolism, the meaning of Chinese characters, Christian symbols and emblems, devices of the early printers, shields, and heraldry might also be of value. (See Bibliography).

Courtesy of E. Weyhe, Marchbanks Press, Japan Paper Co., Prof. F. L. Sargent (the Ark) and O. J. Baumgarten

FIG. 66
Trade Marks

A book plate is a personal label to be used in the front of a book to indicate its owner. The design usually includes name, crest, coat of arms, or monogram of the owner, or some picture or symbol appropriate to his personality; and sometimes the words "ex libris" or "from among the books of" are added.

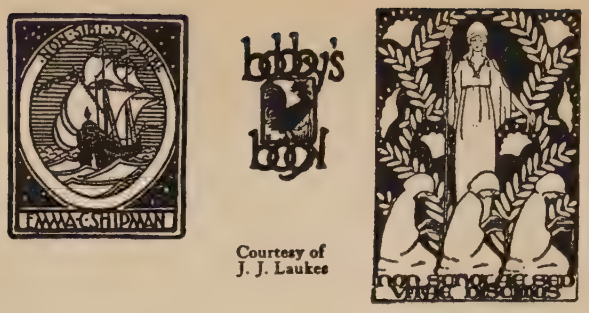
It seems difficult for most designers of book plates to subordinate their interest in the *meaning* of the pictures, symbols, and letters to the structure of the design. Both the idea and the design are important; but usually the idea is emphasized at a sacrifice of the design. In a book-plate design, as in the designing of Christmas cards, trade marks, and illustrations, or in any problem where the story told or the meaning of the forms is particularly significant, the same difficulty is met—a conflict between the effort to tell a story, and the desire to make a fine design. It is possible to do both, but it is not often accomplished.

To plan a book plate design, it is helpful to make small pencil or pen sketches first, thinking primarily of the space divisions—the size and the shape of the area for the letters and for the picture, the symbol, the border, or the unit of ornament. (See figure 70.) If this division of the space is well thought out first and then filled in, good results ought to follow.

FIG. 67

Book plates drawn with a round nib pen and cut on linoleum blocks

Next to the mistake



A B C

FIG. 68

A, Designed by the author. C, Designed by Louise Wall and Isabelle Woodford (Hathaway Brown School, Cleveland, Ohio).

of having too literal a sense of the meaning, perhaps the lack of simplicity in bookplate designs is the greatest sin. The whole life history, including the desires, the aims, the hobbies, and the loves of an individual often appear in a small design $1\frac{1}{2}'' \times 2''$. It would seem as if the designer were trying to give his client full measure—quantity rather than quality.

It was thought in times past, especially in England, that the best and only method of reproduction suitable for a book plate was that of printing from an etched copper plate, and perhaps many still cling to this belief. Book plates, however, are now printed from zinc plates, wood engravings, and wood and linoleum cuts.

Other small designs similar to the monogram, the trade mark, and the label, such as postage stamps, coins, medals, and seals might have been discussed here. These all present the same problem as far as the design is concerned. Each one is dependent on good choices of letter forms, suitable picture or symbol, and a fine arrangement in right proportions of the different elements in a unit of design. If you are a beginner, it is advisable to review the fundamental art requirements outlined in Part I before undertaking any kind of problem in letter design.

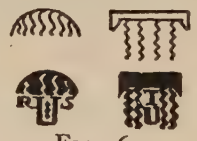


FIG. 69

Rain symbols used as trade marks, designs by Amy Drevenstedt

Chapter VIII

Christmas Cards

In designing a Christmas card more than half the battle lies in discovering ideas. These seem rare, judging from the millions of factory-made cards that flood the shops at Christmas time. How difficult it is to find cards which are not of the same brand we sent our friends fifteen years ago and every year since then! What pleasure we might give if we designed a card of a new variety! And when our Christmas mail arrives we know the contents of most of the envelopes before we open them. Now and then we thrill over one of a different sort; someone has broken loose, got away from the commonplace, and we are cheered. Unfortunately, the large proportion of our people are content with the same old kind. They have no inclination to be even interested in new ideas.

It is the work of the designer, however, to create new and fine designs and to educate the public to like them. There are many people with open minds ready for something better if the artists will show it to them. To analyze some of the methods of approaching this problem may be helpful.

First of all, the designer of Christmas cards should thoroughly understand design in its broadest sense and feel keenly fine line, good proportion, right relationships of tone and colour, and above all should let his imaginative powers have full play. He should be self-dependent and not rely on friends, books, or museums, too much.

The successful card from the point of view of fine spacing should show either a dominant lettered space with picture, ornament, or symbol

subordinate, or the picture should speak more loudly and the lettering should be of secondary importance. Picture and lettered space should never be of equal size and prominence. The process of putting the different elements in a card together so as to bring about unity involves all the principles of design.

The following methods of formulating ideas for Christmas cards are given here in the hope that because of their varied character they may appeal to many people of different types.

1. *Work from the abstract to the concrete.* Make *abstract* sketches of picture and lettered spaces in *lines*, *masses*, and *spots*. No thought should be given at first to the meaning or interpretation of these. The main thing is the consideration of the design or the structure, the relative sizes of spaces, the rhythm, the play of dark mass against light or light against dark, the variation of the edges, and the unity of the whole. (See figure 70.) The next step is the *development* or *interpretation* of the abstract spots. Let these spots and spaces suggest ideas and forms. We have all had the experience of seeing prancing steeds in cloud shapes or a serpent in the winding lines of a marsh at low tide. In these instances, the forms of clouds and tide which are really meaningless take on concrete shape. The same cloud may appear quite different to another person. In interpreting abstract forms there is a chance for the imagination to play.

2. *Visualize.* The idea for a card may be visualized before any lines or forms are drawn. You need to take time to think and feel. Try to picture in mind instead of on paper. This method may not suit everyone, but there are always some good visualizers among designers. The Oriental and the Occidental methods of painting are interesting to compare. The Oriental meditates, feels, studies a half hour, then paints his picture in five minutes. The Occidental usually paints before he thinks at all, or thinks five minutes and then paints a half hour. It would be well for the Occidental to imbibe a bit of the method of the Oriental when it

comes to "looking before he leaps." After thoughtfully and feelingly picturing the idea in mind it is well to put it down on paper directly and spontaneously. It can be refined and arranged afterward. Many a good design is entirely killed by "fussing" over it. Often your first expression is the best.

FIG. 70

3. *Play with forms suitable for Christmas.* It is a good idea to "play" *with forms suitable for Christmas* without any idea of composing them. The forms might be houses, trees, fields, hills, snow, mountains, Santa, reindeer, toys, the Christmas tree, animals, children, other figures, the Three Wise Men, the Nativity. None of these ideas is a new one, but it is well to try to get a new angle on the old idea. If the forms of some of these ideas are reduced to their lowest terms they are usually better. It is a great help and a necessity to *see things simply.* If you pretend you are making animals or toys of gingerbread or wood they will have to become simplified. (See figure 72.) Any device to lift yourself up out of the rut of complications or the usual way of working is most desirable.

After the forms have been thus experimented with, it is well to *play with the letters* in the same way. Without regard to their use or place in the finished design try the words: "To wish you well," or any other phrase, in many variations. Let the letters be fat or skinny, tall or tiny, rounding

FIG. 71
Designed by Amy Drevenstedt

and running, or stiff and straight. In playing with the words keep in mind the idea of rhythm and fine spacing rather than that of copying historic styles of letters. (See figure 38.)

When you think you have exhausted your powers of invention with picture and letters, look over your collection and choose those best suited to one another. The two parts, picture and letters, must become a unit in idea and structure. Straight line letters are effective with a curving design, or a picture rich in darks should be balanced by rather heavy letters. If the subject is treated delicately the letters should be similarly treated. A serious subject demands dignified letters. In the chapter on the poster the use of expressive letters is discussed.

4. *Tell the Story of Christmas.* The Christmas story or some story in keeping with the meaning of Christmas might be told on paper in the manner in which children and primitive peoples write pictures. One part of the narrative might be given on the right side of the space, another event in the middle, the end of the story on the left side. Or the story of the Nativity could be narrated in a border design around a central space containing letters. (See figure 73.) Picture writing is not usually art, because it is apt to be pure representation. But a story told in this way by an artist who knows how to deal with lines, spaces, and rhythms may be art.

5. *Let colour in the abstract suggest ideas.* Mix several colours in separate dishes and *let the brush and the colour "play."* Do not *try* too hard, but with a sense of freedom and feeling put down spots of colour. Then study these blots; turn them upside down, put them off at a distance. *Let the imagination work* and see if a new conception will not come.

6. *Copy forms suitable for Christmas from historic designs.* Take the tree form, for instance. Look up trees and trace or sketch as many trees as you can from the art of various nations: Persian and Indian miniatures; Oriental rugs; Mexican, German, Russian, Czechoslovak, Austrian,

MERRY CHRISTMAS
a happy CHRISTMAS
THE HAPPIEST OF NEW YEARS
NEW YEAR GREETINGS
TO BRING YOU ALL GOOD THINGS
GREETINGS
MERRY CHRIST MAS
from me CHRISTMAS GIF' to you
MERRY CHRISTMAS
God Jul

FIG. 72

FIG. 73
Designed by Dorothy S. Mecabe

French, and Italian textiles; brass, wood-carving, and sculpture. These trees will not be Christmas trees, of course, but studying them will encourage you to invent some of your own. The difficulty in this method of approach to the Christmas card design is that you may be satisfied merely to copy one of your finds. Don't do it. Let the designs inspire you; then try your own arrangement. Ideas exist in abundance; they need only to be discovered. The methods outlined above are not all by any means, but it is hoped they may encourage you to create. The easiest thing is to imitate. Try not to let yourself do it; it is a bad habit to form.

The character of your design is dependent to a great extent upon the method of reproduction you choose. If you want only a few cards you can draw or paint them. The design is limited somewhat by the medium and the tool you use; a card painted with a brush in colour differs from one drawn with pen and ink. And in the latter case the size and the style of the pen also make a great difference in the weight and the kind of design. (See Part II). An attractive design may be worked out in cut coloured papers; this process in turn suggests an entirely different kind of design.

When it is desirable to have cards printed in quantity the processes of reproduction should be understood, and the one most suited to the design selected. Or, better still, decide on the method of reproduction before making your design, and then adapt your design to its particular peculiarities. It is impossible in this book to enter into a description of various kinds of reproduction. The processes, however, which may be used most satisfactorily for reproducing Christmas cards in quantity are:—linoleum

cut, wood cut, wood engraving, zinc plate, copper plate, and etching. Among these methods the best suited to amateur work are the linoleum cut and the zinc plate. With a sharp, thin blade of a pen-knife or a small stencil knife and several gouges the design may be engraved on a piece of linoleum. (See Chapter XI.) This cut is then mounted on a wood block type high and printed in the same manner as a zinc plate is used. If you wish to have a zinc plate made, submit to the engraver a black and white design, drawn on smooth white paper. The drawing may be the size you wish to have in the print or it may be drawn slightly larger.

Courtesy of the Metropolitan Museum of Art, N. Y. C.

FIG. 74
German net work

Much depends upon the choice of paper and cards in designing Christmas cards. Good taste must be shown in selecting the weight, the texture, and the colour of the stock. It should suit the style of design. It is often

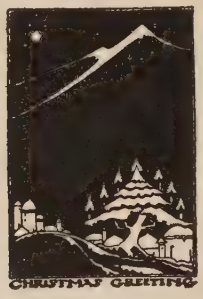


FIG. 75
Designed by Amy Drevenstedt

desirable to use gay-coloured paper or gold and silver. Often a rather ordinary design may be cheered considerably by using interesting cards or paper. Papers with small, almost invisible patterns such as are found in wall and ceiling papers are surprising when printed or painted on. One who understands wood block or linoleum printing has an opportunity to experiment in making such patterned papers of his own choice in design and colour.

In concluding, the author wishes to emphasize again the great need for more *original thinking* in this most universal art of Christmas card designing and the necessity for insisting upon *fine quality*, *good proportion*, and *well balanced colour*.

FIG. 76
Designed by Amy Drevenstedt

Chapter IX

Booklets

The small paper-covered book involves in the making the same fundamental principles as does the larger, more elaborately bound volume. Whether the book is written or set in type, it calls for the same care and taste in choosing its parts so as to create a harmonious whole.

The art of printing was the outgrowth of fine calligraphy. In the early days of printing, care was exercised to imitate in type the best manuscript writing of the times. Indeed, if you were to compare a page of the Gutenberg Bible (see figure 78), one of the finest examples of typography in existence, with a page of handwriting of the same era you would discover in the type of Gutenberg the little irregularities and personal peculiarities that are to be found in the manuscript writing. The best work in typography, then, was done in the fifteenth century when movable type was invented. After many years, however, the printer's thought became centred on the number of books he could make in a certain length of time instead of on the *quality* and the *appearance* of the page. Then deterioration set in. The fitting of letter to letter, line to line, the tonal effect of the whole page, the choice of margins (see figure 77), were not so important to him as was the rapidity with which the copies were multiplied.

Fig. 77

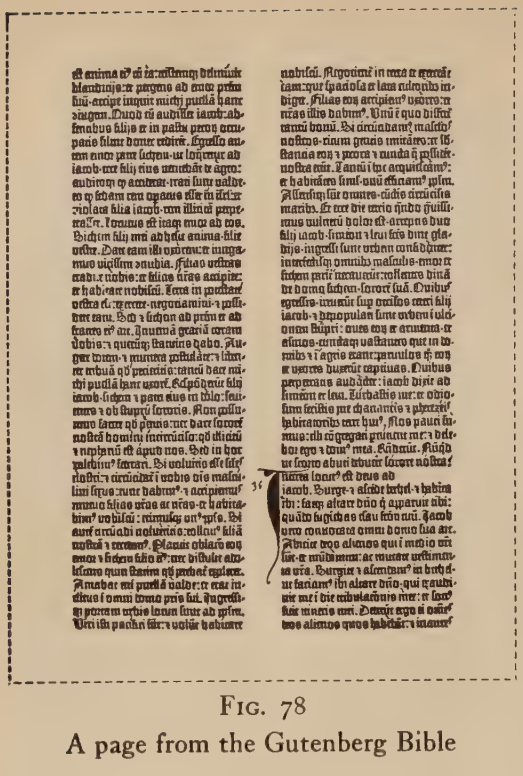


FIG. 78

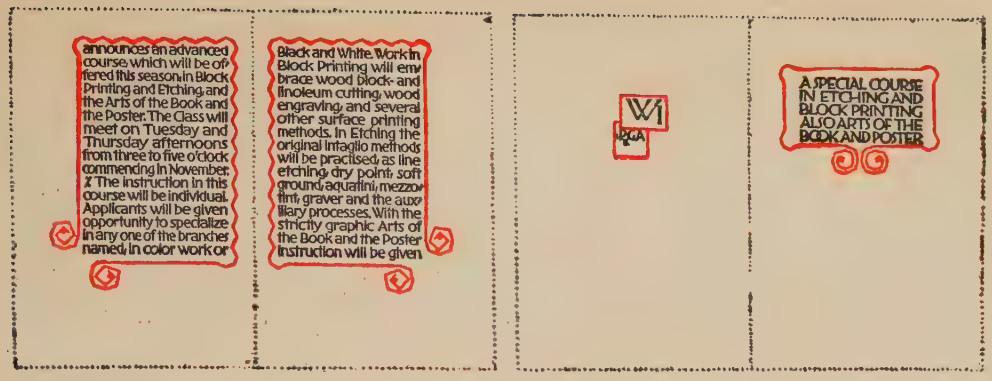
A page from the Gutenberg Bible

Fortunately, in modern times, artists in type-designing and setting have come to the front and are again working for beauty in form and arrangement. All modern printers would do well to study the art of the best calligraphists. A knowledge of the finest manuscript writing, both ancient and modern, would certainly help him to create, through the use of type, more beautiful pages. To form the letters with pen or brush would necessarily help the printer to appreciate the lines and contours of the letters and their grouping in word units and in masses.

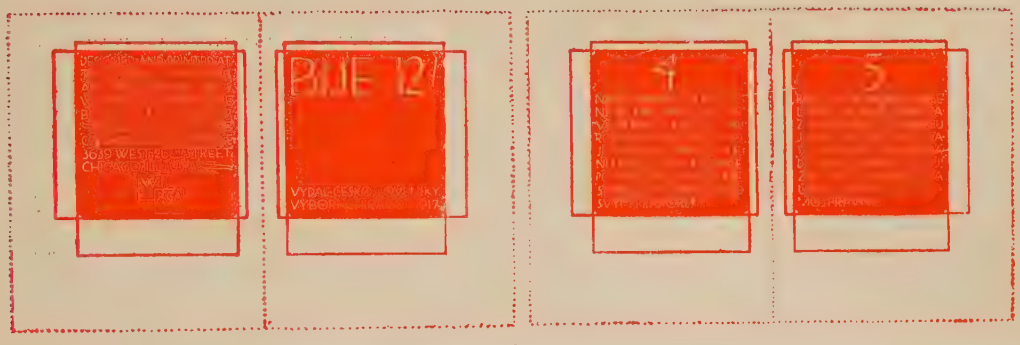
The booklet is being put to many uses to-day. In advertising, the pamphlet is doing much. For a gift, what is more acceptable than a beautifully made booklet containing a favourite text, an address, an essay, or a poem? The general make-up or design of these little books, however, might be much improved. In the hope of helping those interested in this branch of printing and writing, the following pages are written.

The problem here outlined is that of making a small manuscript book, using as subject matter a prose selection of about one hundred and fifty words. Poetry, having lines of varying lengths, presents difficulties. Writing poetry as prose has been done in some cases, but it is not usually advisable to change its form.

A book, to be a unit of design, should combine all elements in one com-


announces an advanced course which will be offered this season in Block Printing and Etching, and the Arts of the Book and the Poster. The Class will meet on Tuesday and Thursday afternoons from three to five o'clock commencing in November. The instruction in this course will be individual. Applicants will be given opportunity to specialize in any one of the branches named, in color work or
Black and White. Work in Block Printing will embrace wood block and linoleum cutting, wood engraving, and several other surface printing methods. In Etching the original intaglio methods will be practised, as line etching, dry point, soft ground, aquatint, mezzotint, graver and the auxiliary processes. With the strictly graphic Arts of the Book and the Poster instruction will be given
A SPECIAL COURSE IN ETCHING AND BLOCK PRINTING ALSO ARTS OF THE BOOK AND POSTER

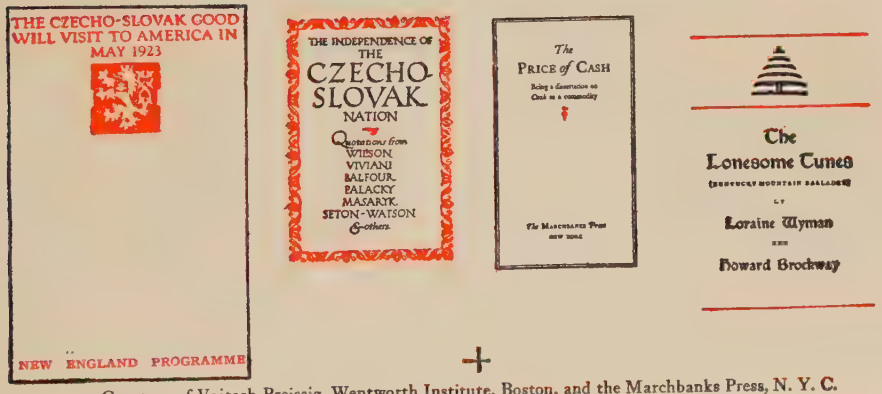
A



B

FIG. 79

Booklets designed by Vojtech Preissig. A, Cut on linoleum blocks


THE CZECHO-SLOVAK GOOD WILL VISIT TO AMERICA IN MAY 1923
NEW ENGLAND PROGRAMME
THE INDEPENDENCE OF THE CZECHO-SLOVAK NATION
Quotations from WILSON VIVIANI BALFOUR BALACKY MASARYK SETON-WATSON & others
The PRICE of CASH
The Lonesome Tunes
by
Loraine Wyman
and
Howard Brockway

Courtesy of Vojtech Preissig, Wentworth Institute, Boston, and the Marchbanks Press, N. Y. C.

FIG. 80

FIG. 81

Label for the cover of "Letters of Many Lands" (see figure 82)

plete whole. The following parts should each be carefully considered from the point of view of design and should be well related to one another: 1. format; 2. style, size, and weight of writing; 3. proportion and tone of the mass of writing and width of margins; 4. page ornaments, head and tail pieces, line-fillers, borders, capitals; 5. illustrations (full page or smaller); 6. cover; 7. end-papers; 8. title-page; 9. dedication; 10. colophon.

The preparatory step in writing a book is to make a *dummy*. A dummy of this kind, far from silent, usually proclaims in loud tones the proportions, style, and make-up of a book. This "sketch" in sheets of paper is a guide or pattern for the scribe. In the problem before us, however, the dummy should be carried farther than in most cases and include the complete draft of the whole book with the illustrations and the ornaments.

The *format*, meaning the size and the shape of the book, is our first concern. Certain proportions, resulting from the manner of folding the sheets, avoid waste. According to the number of folds the following names of sizes have been given: *folio*, a sheet folded once, making two leaves; *quarto*, a sheet folded twice, making four leaves; *octavo*, a sheet folded three times, making eight leaves; *duodecimo*, a sheet folded four times, making twelve leaves. A book utilizing the full sheet whether folded once or twice or three times is economical of paper. At the expense of a few strips of waste stock, however, a more *beautifully proportioned book* may be obtained. Here is a chance for choice: shall it be gain in scraps of paper or gain in quality? On the other hand, sheets of paper often fold naturally to give fine and fitting proportions. Cover paper may be folded to the desired shape, whereas the inside sheets may not. Always

From "Letters" a book of letters designed and cut on linoleum blocks by the Lettering Class of Teachers College, Columbia University

FIG. 82

From "Letters of Many Lands," a book of letters designed and cut on linoleum blocks by the Lettering Class of Teachers College, Columbia University. C, China. Z, Zululand. O, Oceanica. E, Egypt. I, India. R, Russia

alert to the best arrangement, the artist will select the finer of the two proportions and reject the commonplace.

Having decided on the size and the shape of the book and having made up the dummy with blank sheets, our next step is the designing of a typical inside page. Try many styles, sizes, and weights of letters with different widths and shapes of pens. Then select the best. In doing this, consider the suitability of the type of writing to the idea and the size of the book. For kinds of writing and uses of pens see chapter on "Tools and Types of Letters." Refer also to the general principles outlined in Part I, Chapters I–IV. A clear understanding of these principles will be found most helpful, indeed necessary.

Now examine the margins and note their widths in relation to the proportion of the mass of writing and to each other. The open book should be considered because usually the first page is the only one seen singly. No set rule for margins can be given, for each book is an individual problem. A broad border is often pleasing and restful and sets off the mass of writing to advantage. A wider margin at the bottom of the page than at the top is generally better. The sum of the two inner margins should be considered in relation to the outer ones.

When the margins and style, size, and weight of writing have been determined, then begin at the first page and write the whole book rather freely. Study each group of two pages as a separate problem and plan the arrangement of ornaments, capitals, borders, head and tail pieces, and illustrations, leaving blank spaces for these. Your problem now is the important and often neglected one of *proportion*. How much space is to be allotted to ornament and illustration? Determine the *space* to be given to each but do not design these until the text is written. If each time a leaf is turned over, there is a variation in arrangement, the design of the book is more of a surprise, hence more interesting. Too much variety, on the other hand, may spoil the unity of the book. Sometimes

it is desirable to keep the pages as uniform as possible. This is, of course, a much simpler way. No matter how varied the design of ornament and illustration, the margin plan should be uniform throughout the book.

Fig. 83
Pen formed borders and units

Many volumes might be written on the ornamentation and illustration of books. (See figure 97.) We shall have to consider these important questions quite briefly. The size of the illustration and the space to be ornamented have been determined. Our next concern is to design the spaces in keeping with the idea of the text and the style, the size and the tone of the written page. Ornament may be abstract, having no obvious meaning, or it may be symbolic or more realistic, containing flower, animal, or figure forms. If these are arranged in an abstract way they may be considered ornament, but when used in picture form to help tell the story these compositions become illustrations.

Whether illustration or pure ornament, the work of the designer is similar. A heavy black mass of writing calls for a big, simple kind of design. Severely straight letters are set off by curved lines. Delicate, curved line letters combine well with straight line design. Ornament and illustration may be drawn with a pen similar to the one used in the text. The use of the same tool often helps to pull text and picture together. A clean pen may be used for water colour or coloured drawing inks as well as for black ink. If water colour is used it should be thin enough to flow readily from the pen. Ornament and illustration may be drawn with pen

outline and filled in with flat masses of colour. As a rule it is well to let a little of the paper show around the colour masses; otherwise the ornament becomes too solid and does not harmonize with the mass of writing, which vibrates in dark and light. On the other hand, this effect of solidly covered ornament may at times be greatly desired.

To be sure that there is a proper balance between ornament, illustration, and the mass of writing, *differences of tone* as well as colour should be noted. Often an otherwise well-designed page is spoiled by lack of tone balance.

As to *colour*, the simplest and most usuàl, but perhaps the most effective single hue is red, a brilliant yellow-red, or vermilion. Other colours such as emerald green or ultramarine blue (not too dark) illuminate the black letters. One colour and black or one colour and gold or silver are always safe combinations, and can be depended upon to brighten a page. When three or more colours are combined, difficulties in colour harmony arise. Small quantities of several colours, however, if surrounded by black, may be handled by one who knows little of colour combinations. Ornament and illustration should harmonize with the colour of the cover, the end-papers, and the inside sheets. There may be a difference of value or intensity, but there should always be a harmony. The subject of colour combination is too complex to enter upon here. Study of fine colour in textiles, prints, ceramics, and illuminated manuscripts; experience in mixing colours; a knowledge of the effect of one colour on another —these all help the designer of fine lettering and are necessities for good work.

Originality in designing book ornaments is greatly to be desired and should be striven for. (See figure 83.) Study of the finest page ornaments and illustrations of the past and the present is necessary. But after all, it is your own personal touch which is needed most. Do your own thinking and be yourself.

Her hair is long, her eyes are deep
And sapphire like the waves:
She has no grief to make her weep
And gold fish are her slaves
And in her castle she can lie
With sea-flowers in her hands
And hear the murmur going by
Of ships to other lands.
This book was
designed and
lettered by
W. B. Harwood.
A SILKWORM
HAS ONE DAY
WORKING AT
HER SHROUD
THE SPIDER, HER
NEIGHBOR, LEAVING
HER WEB WITH GREAT
SWIFTNESS, LOOKED
DOWN WITH CONTEMP
ON THE SLOW THOUGH
BEAUTIFUL LABORS
OF THE SILKWORM.
TO BREACH THEFT
TIGHT OR LOOSE
FROM SPAR TO
DECK FROM DECK
TO KEEL;
FROM RAP NAILE
TO SHROUD//
AND SO
AT THE TIME CAME ALL TOO SOON
WHEN THE CHILD LOOKED OUT
ALONE
AND THERE WAS NO PLACE ON
THE BED AND A LITTLE GRAVE
AMONG THE GROWTH NOT
THERE BEFORE AND WHEN
THE STARS MADE LONG RAYS
TOWARD HIM AS HE SAW IT
THROUGH HIS TEARS
NOW THESE RAYS WERE DEEP
YOU BRIGHT AND THEY SEEMED TO MAKE SUCH PATH
SHINING WAYED OUT DEEP IN
TO HEAVEN THAT AS WENT THE
CHILD WENT HOME
SOLITARY BECAME CREATED
ABOUT THE STAR AND IT
THAT HE SAW AT LAST OF
PEOPLE TAKEN UP THAT
SPARKLING ROAD BY BAND
BY AND THE STARS WERE
ING. THEY SHOWED HIM ALL
GREAT WORLD
OF LIGHT WHERE MANY
MORE SUCH HANGS TO BE SEEN
THEM

FIG. 84
Book pages

FIG. 85

When all the inside pages have been written and the page ornaments designed and coloured for the dummy, the next part to consider is the *title-page*. This page is usually the first one after the end-sheets and one or two fly leaves. It is the first page to be turned to, to learn details of the book other than those mentioned on the cover. The title-page, as a rule, contains the name and the author of the book. If it is type-set, it contains the name of the publisher and the date of publication; also, in many cases, the scope and the aim of the book.

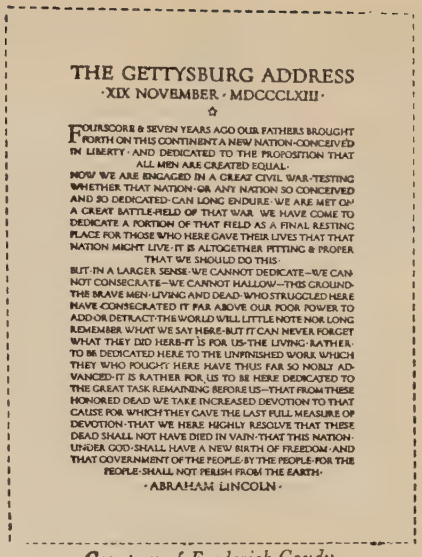
It has been said that good title-pages are rare. To arrange a title-page well requires a knowledge of principles of design, the choice of well-related sizes and styles of letters with an emphasis on the important words. The title-page should also harmonize with the other pages of the book. It may differ in character but it must be subordinate to the design of the whole.

The *cover design* on the front of the book may give the title only or the names of the book and the author. In designing a cover much depends on the kind of book, where it is to be placed, and how used. The design on the cover should not be too large, or it is apt to resemble a poster to be read far off rather than something seen at close range. As in the case of other parts of the book, the cover design is an individual problem; each book, because of its text, typography, and general make-up requires special study and a cover in keeping with its own style.

What can be said of the design and the colour of the *end-paper?* It, too, must be appropriate to the idea, proportions, and layout of the inside pages. End-paper is attractive in a book, but after all, it is only a lining. It gives a pleasing effect as the leaves are turned over and accidentally bits of colour and design peep out. The design may be in stripes, checks,

spots, irregular pattern well covered, or a plain surface in contrasting tone. The colour for end-sheets may match the cover or it may contrast slightly or to a greater degree if the inside pages warrant it. Here no rule can be laid down.

Following the title-page is the *dedication*, if it is desirable to have one. This little group of words gives the designer a chance to make a beautiful arrangement on what might otherwise be a blank page.



THE GETTYSBURG ADDRESS
·XIX NOVEMBER · MDCCCLXIII·

FOURSCORE & SEVEN YEARS AGO OUR FATHERS BROUGHT FORTH ON THIS CONTINENT A NEW NATION·CONCEIVED IN LIBERTY · AND DEDICATED TO THE PROPOSITION THAT ALL MEN ARE CREATED EQUAL·

NOW WE ARE ENGAGED IN A GREAT CIVIL WAR·TESTING WHETHER THAT NATION·OR ANY NATION SO CONCEIVED AND SO DEDICATED·CAN LONG ENDURE·WE ARE MET ON A GREAT BATTLE-FIELD OF THAT WAR WE HAVE COME TO DEDICATE A PORTION OF THAT FIELD AS A FINAL RESTING PLACE FOR THOSE WHO HERE GAVE THEIR LIVES THAT THAT NATION MIGHT LIVE·IT IS ALTOGETHER FITTING & PROPER THAT WE SHOULD DO THIS·

BUT·IN A LARGER SENSE·WE CANNOT DEDICATE—WE CANNOT CONSECRATE—WE CANNOT HALLOW—THIS GROUND· THE BRAVE MEN·LIVING AND DEAD·WHO STRUGGLED HERE HAVE·CONSECRATED IT FAR ABOVE OUR POOR POWER TO ADD·OR DETRACT·THE WORLD WILL LITTLE NOTE NOR LONG REMEMBER WHAT WE SAY HERE·BUT IT CAN NEVER FORGET WHAT THEY DID HERE·IT IS FOR US·THE LIVING·RATHER· TO BE DEDICATED HERE TO THE UNFINISHED WORK WHICH THEY WHO FOUGHT HERE HAVE THUS FAR SO NOBLY ADVANCED·IT IS RATHER FOR US TO BE HERE DEDICATED TO THE GREAT TASK REMAINING BEFORE US—THAT FROM THESE HONORED DEAD WE TAKE INCREASED DEVOTION TO THAT CAUSE FOR WHICH THEY GAVE THE LAST FULL MEASURE OF DEVOTION·THAT WE HERE HIGHLY RESOLVE THAT THESE DEAD SHALL NOT HAVE DIED IN VAIN·THAT THIS NATION· UNDER GOD·SHALL HAVE A NEW BIRTH OF FREEDOM·AND THAT GOVERNMENT OF THE PEOPLE·BY THE PEOPLE·FOR THE PEOPLE·SHALL NOT PERISH FROM THE EARTH·

·ABRAHAM LINCOLN·

Courtesy of Frederick Goudy

FIG. 86

The *colophon*, a small design of letters and emblematic device, giving the printer's or the writer's name, the place and the date of publication, is sometimes placed at the end of the book. This idea was in vogue in the early days of printing Often the information now placed on the title-page was given here. The end of the book is often marked by a small ornamental design containing the words "Finis" or "The End." (See figure 89.) The colophon may be placed at the lower part of the last page or it may occupy a page of its own. If it is not desirable to use a colophon, the last few lines of the text may be varied in length so as to produce a pointed effect, or the text may end with a full line and a bit of colour in ornament, or simply a flourish—an exaggeration of the tail of one of the letters.

Now we are ready to choose the *paper* for inside sheets, cover, and end-papers. Texture, colour, and weight of the papers need to be considered. If it is a small manuscript book, a rough paper for the inside sheets is difficult to write on and not in keeping with the size of the book. If it is a small book set in type, too rough a paper is not suitable for the make-up

FIG. 87

Designed freely with a round nib pen by John Slavik

of the book. A smooth, rather hard surface is best for pen work. The cover paper should usually be heavier than the inside sheets and the end-papers. Hand-made papers are now obtainable and are the most satisfactory for little books of this sort.

When the paper has been chosen, the next step is to decide upon a method of *binding*. In this particular problem we have avoided the subject of stiff, elaborate bindings. In his book, "Book Binding and the Care of Books," Douglas Cockerell gives practical help in binding. In figure 88 is shown a simple method of binding, suitable for paper covers. It is necessary to know the method of binding when making the dummy before beginning to write the final copy of the book. In one method, the folded sheets are inserted in one another like note paper and at the fold, are sewed to the cover. Or, if thin paper is used and it is desirable to have it double, the folded sheets are separated and all the free ends sewed to the cover, leaving the folds as the outside edges of the pages. In the latter method, it is well to fold the cover paper and insert the leaves in the manner shown in figure 88.

Great care should be given to the *ruling of the pages* in preparation for the work of writing. The pages should be ruled accurately with a very sharp, soft pencil (or a sharp tool if the paper does not warrant erasing) the height of the small letters. The ascending and the descending strokes

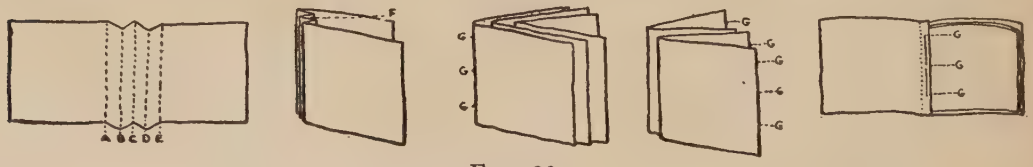


FIG. 88

A, B, C, D, E, Folds of cover. F, Leaves inserted here. G, Leaves sewed here

will take care of themselves. The margins, once determined, should be guarded and not encroached upon. If a word does not exactly fit on a line, do not try to crowd it in; if you do, it will be apt to make a dark spot in the mass of writing. There is always a way out of this difficulty. Perhaps you have left too much space between some of the other letters or words on the line. If so, you can squeeze these closer and economize space. Whatever you do, do not let anything interfere with the tone effect produced on the page or let in rivers of light, an effect produced when irregular spaces are left between words. If transparent paper is used, it is necessary to rule only one page. This line pattern may be slipped under each page.

It is taken for granted that you have practised the style of writing sufficiently to be able to do it freely and without carelessness. When the text has been written, the ornaments and the illustrations should be painted or drawn. If you have prepared your dummy properly you are ready to copy the ornament as you have planned it, endeavouring to make improvement whenever possible.

Any one who makes one of these simple little manuscript books has experienced in a small degree the difficulties and joys that professionals have in the making of any kind of book. As a result, a person certainly learns to appreciate fine workmanship in bookmaking, he comes to love beautiful books more, and he will want to take better care of them.

FIG. 89
Designed by Amy Drevenstedt

Chapter X

Letters in Various Materials

There should be more interest to-day in using letters as parts of design in the numerous crafts, such as work in wood, metal, clay, plaster, stone, and textiles. In ancient times, letters were employed in this way much more generally than at the present time and with good effect. We find letters and ornament nicely arranged in design in old pew-ends, choir-stalls, cathedral doors, altar-cloths, priests' robes, tapestries, hinges, bolts, weather-vanes, trays, lamps, swords, helmets, boxes, plates, mugs, bowls.

In China, writing is used in the design of textiles, rugs, and pottery. The Arabic script figures in the design of Persia, Arabia, Armenia, and Turkey to such an extent that a large proportion of their tiles, plates, bowls, and rugs are decorated with borders of writing. Gothic letters are worked in as part of the design in chests, doors, and plates. In the Staffordshire slipware, mugs and plates contain along with other delightful, bold patterns, borders, and

Fig. 90
Designs for weather vanes by John Heins

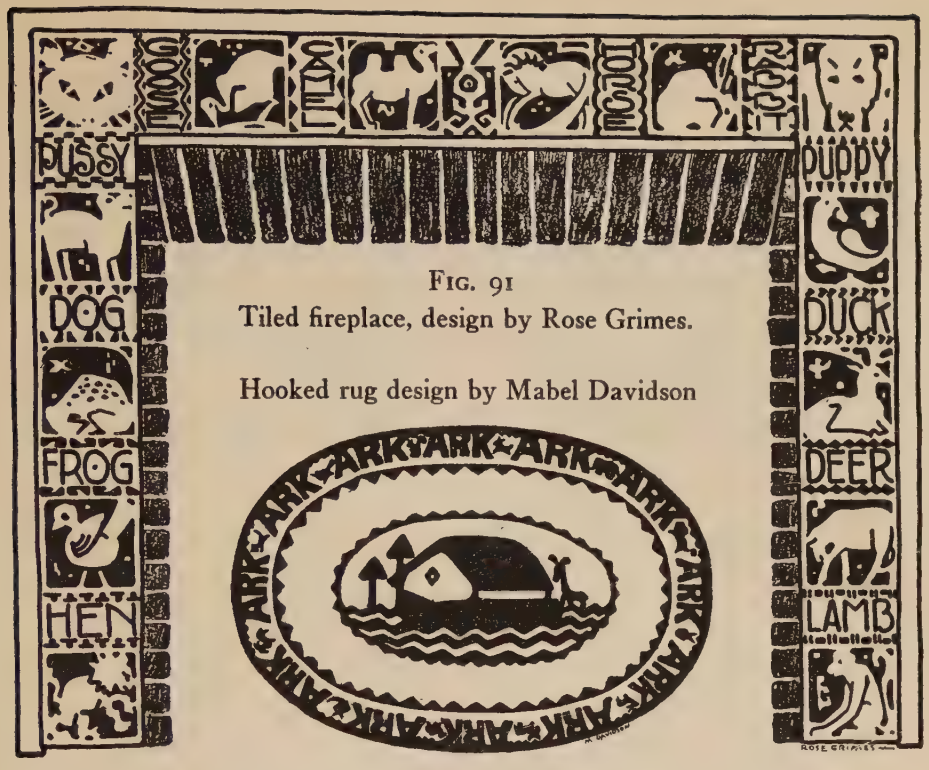


FIG. 91
Tiled fireplace, design by Rose Grimes.

Hooked rug design by Mabel Davidson

ornaments of P's and Q's. Use of letters as decoration in various crafts is shown in the illustrations in this chapter.

Our letters seem not so plastic as do the Chinese and the Arabic characters and are therefore more difficult to handle as ornament. Much more, however, can be done with them if we will experiment. A knowledge of fine proportions, rhythm, and massing is necessary to bring about good results. Letters and ornament must pull together in harmony and be fitting to the form on which they are used.

In the crafts, legibility may even be sacrificed to a small degree, if necessary, to make a better design. Even authorities on this subject like Lewis F. Day admit that "Plain reading is by no means the invariable

A B

FIG. 92

A, Large plate designed by Olive Riley. B, Table cover designed by Belle Comer

purpose of lettering in ornament." He has devoted a whole chapter in his book "Lettering in Ornament" to the subject of "Hidden Meanings." There are many instances of the use of letters to enhance the beauty of an object where the easy reading and the clarity of letters are of little importance. On the other hand, letters out of proportion, intricate, queer, and unpleasantly exaggerated have no place on an object of art. Choosing the fine and rejecting the commonplace indicate a knowledge of art principles.

Necessarily the kind of letter used is governed in a degree by the material in which it is to be worked out. Wood, metal, textiles—each substance presents its peculiar difficulties and limitations. The task of the designer is to adapt the letter successfully in size and type to the material. A "Q" carved in wood and a "Q" done in cross-stitch must vary in character.

Among the crafts of to-day where letters might be used in the design, some of the most important are: the making of furniture, screens, boxes,

picture-frames, book-ends, bread-boards, butter-moulds, copper and brass bowls and trays, weather-vanes, iron brackets, bolts and key-plates, pottery, cups and saucers, pitchers, plates, bowls, mugs, tiles. In the textile craft: cross-stitch, and other kinds of embroidery, appliqué, batik, tied and dyed, wood block printing, and weaving may be carried out in table-covers and runners, chair-bottoms, curtains, lamp-shades, wall-hangings, hooked rugs, banners, shields. It is not within the scope of this book to enter into the description of these crafts, but to open up possibilities in design through the combination of letters and other patterns.

In a child's room the curtains and the lamp-shade might be block-printed or batiked with nursery rhymes in picture and in letters. The child's name might be part of the design on the back of his chair. The words of a pet rhyme would make an unusual centre or border for a hooked rug. The "God Bless Our Home" idea, which usually calls forth a smile, might be renewed. It is not a bad idea to have a bit of advice staring us in the face when we awake in the morning. A beautifully designed text in wool embroidery or in batik might add to the decoration of a room.

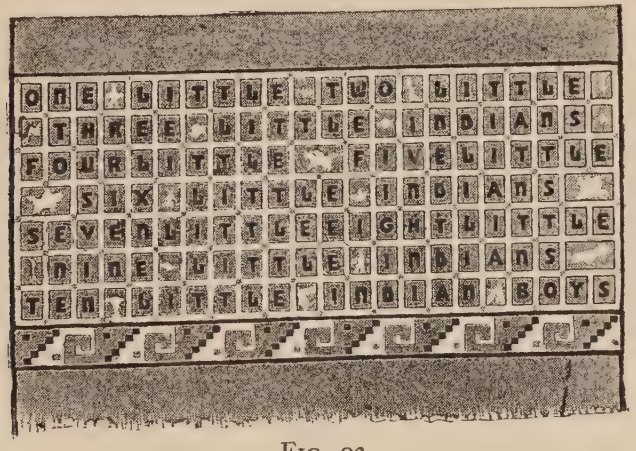


FIG. 93
Woven table cover designed by Virginia B. Whisler

Persian wall tiles contain selections from the Koran. Perhaps our fireplace tiles or our floor tiles might unite letter and picture in a fine way. Could not a fireplace in a summer home be made unusual by introducing into the general scheme of design a suitable selection in letters?

In the kitchen, tin or china containers are necessities and need to be labelled "Sugar," "Salt," etc. Here is a chance to make the kitchen more attractive by designing these letters in a finer way and in nice colour. Bread-boards often have suitable sentiments carved about the edge. Much can be done to make these more beautiful.

Brass and copper trays and bowls offer opportunity for the use of letters as borders or repeated as surface ornament. In embroidery, there is a large field for invention and fine design in monogram and initial patterns. Table napkins and covers might be designed with appropriate text as borders.

The use of letters in the design scheme for craft work will become much more universal as designers realize more fully that letters should be treated as pattern and not alone as something to be read.

FIG. 94
Copy of a part of a casket, with ornamental Runic inscription

PART IV

LINOLEUM-BLOCK PRINTING

Chapter XI

Linoleum-Block Printing

The beginning of the art of printing dates back to 300 B. C. when in China so-called block-books were printed from engraved wooden blocks. The great interest in printing has been steady and increasing since then, until to-day perhaps there is no other art more widely practised and loved. The joy in making an impression from an engraving no matter how crude or simple, cannot be described. It is known only to those who have experienced it. A child in the lower grades who stamps little patterns on paper from the ends of spools or corks, the boy or the girl in high school who prints fabrics from designs cut on wood blocks, the art school student who prints large posters by hand from engraved blocks, the artist who makes an edition of prints in full colour—all these in varying degrees *know* the delight of the art of printing.

A designer of fine lettering should understand the various methods of printing; the more he knows of these, the more practical and valuable his work becomes. It is not within the scope of this book to describe the numerous methods of printing; but because linoleum-block printing is simple and lends itself readily to so many applications, especially to lettering, it seems fitting to devote a chapter to this work.

Linoleum-block printing was practised in Europe many years before it was heard of in this country. As far as the author is aware, the process was introduced in America by Vojtech Preissig of Prague, who came here

in 1910. He taught it together with other branches of the Graphic Arts at the Art Students' League in New York City, 1912–16, and at Teachers College, Columbia University, 1914–16. He is now head of the School of Graphic Arts at Wentworth Institute in Boston.

Mr. Preissig has successfully demonstrated the use of linoleum not only in the smallest labels and stamps but has printed by hand from linoleum blocks, posters 40″ x 55″. These large posters were printed in sections and then put together.

Although even the best quality of cork linoleum has not the grain which delights the heart of the wood-block printer, and although it tends to crumble if it gets too dry, linoleum as a medium for engraving blocks to be printed has many advantages over wood. It is readily procured, is reasonable in cost, can be engraved with simple tools, and printed with little equipment. Properly engraved linoleum blocks may be mounted on wood blocks type high and printed in quantity—from 1,000 to 2,000 impressions. It is possible and most practical to print linoleum blocks and type in the same form.

With these advantages it can readily be seen that the process of linoleum printing can be put to many practical uses. The following lists shows many of these:

Christmas and other festival cards. (See Chapter VIII.)
Post cards
Book-plates
Valentines
Tickets
Menus
Programs
Posters
Stickers, labels
Letter heads

Wrapping papers
Paper for covering boxes, pads, etc.
End papers for books
Book illustrations, ornaments, and texts
Year books, illustrations, and ornaments
Cloth printing—large and small patterns

In this, as in every other artistic craft, the process and the materials are secondary. The *planning of the design* is of first importance. The mistake is continually being made, of using the hands before the mind. What a waste of time, energy, and materials there is in a great deal of the poorly designed craft work being produced! If more thought were given to the quality of the design before working it out in material, better work would result. There is a fascination in craft work and a desire to "hurry up" and a tendency to get excited over it. Linoleum printing must be done "decently and in order"; it cannot be played with carelessly. To secure *quality* in designing, in cutting, and in printing should be the object uppermost in the mind of the craftsman. It is better to make a few prints well than to multiply poor ones.

The processes of linoleum printing fall into two classes, according to the number of colour blocks used. These will be discussed separately in order to make clear the particular points in "registering" and printing the several colours successively and accurately.

FIG. 95
Design for wrapping paper (linoleum block print) by I. Getman

ONE COLOUR-BLOCK PROCESS

(A) Planning the design.

This is the most important part of the whole process.

Don't get excited and hurry on to the

FIG. 96
Copies of old wood cuts

cutting before you make a good design. The question of what constitutes a good design is too large a subject to enter into here. No one should do craft work without a knowledge of design.

If you have never engraved linoleum, experiment with it a little, play with it, become familiar with your tools. It is sometimes a good idea to copy a well cut design in order to see how it has been done by someone who knows how. Primitive wood-cuts are simple and are engraved in an interesting manner. (See figure 96.) Make a print of your copy, and you will then know a little of the limitations and possibilities of the medium.

Remember that the parts which are to print are left standing in relief, whereas the other parts are to be cut away. If you are a beginner, plan your design in simple, broad surfaces, preferably in straight line.

Draw your design on paper either directly with a brush or a wide pen, or outline it with pencil and fill it in with brush. As you will discover with experience, it is difficult to leave very thin lines in relief. So at first don't use lines narrower than $\frac{1}{16}''$. Very thin lines may

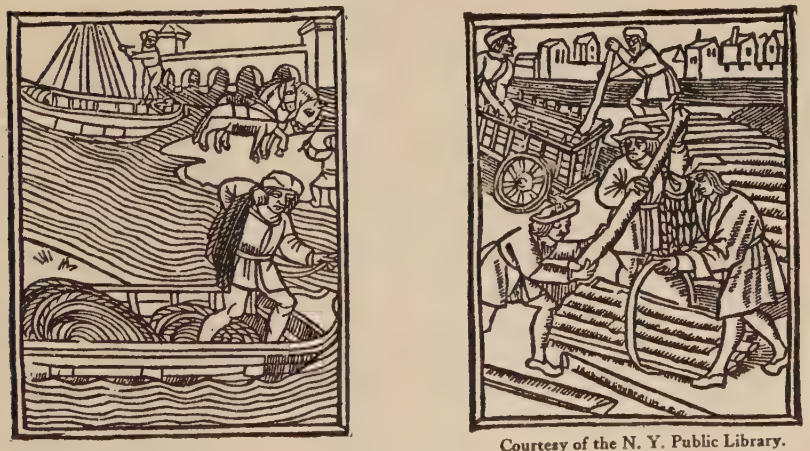
more easily be engraved with a V-shaped gouge or a liner. (See list of equipment at the end of the chapter.) These narrow cuts would then print light against dark. The play of dark against light and light against dark is most important in a one-colour block.

Sometimes it is advisable to plan a design with a pen, making a line the same width as the gouge. For posters where many letters are used this is often advisable because then the cutting is all done with a gouge quite rapidly. (See figures 98 and 101.)

(B) Preparing the linoleum.

Get the best quality linoleum (unpatterned) $\frac{1}{8}''$ in thickness. It should be smooth, free from irregularities or any unevenness of surface, for these would register in your print.

Coat the linoleum with white water colour. Don't put it on too thick for it will crack when dry. The reason for using white is that your design when transferred will show up better against white than against the dark colour of the linoleum. If the white does not go on smoothly, wash



Courtesy of the N. Y. Public Library.

FIG. 97

Wood cut illustrations from a 15th century French book "Merchants of Paris"

the surface of the linoleum with a damp cloth and a little soap to remove excess oil. When this is dry, you will find it easy to lay the paint.

Select a piece of linoleum a little larger than your design. To cut linoleum in pieces for use, turn the canvas side up and with a sharp knife cut through the canvas first; the linoleum part will break readily after the canvas is cut.

(c) Transferring the design to lino'eum.

In the first place always remember to *reverse your design* when transferring it to the block, so that when it is printed it will not read backwards. Unless you have had experience, it is better to make a careful tracing of your design with a *sharp*, hard pencil (a soft, smudgy line is inaccurate and characterless); then rub a little oil (or cold cream will do if you have nothing else at hand) on your thin tracing paper. This will make it more transparent, so that it can be laid face down over a piece of carbon paper on your linoleum, and thus be transferred with a sharp, hard pencil to the linoleum-block. The transfer will appear *reversed*, ready for cutting.

Letters are more difficult to handle than are broader surfaces. Great care should therefore be given not alone to the drawing of the letters but to the transferring of them. Often a transfer of a copy loses something of the original in quality and character. It is well to transfer the letters in the manner described above, but after the transfer has been made, go over the letters on the linoleum (which are now backwards) with a broad pen the width of the line used in the original design. (If the letters were not pen made in the beginning, however, don't do this.) It is better to use simple, straight line letters at first until you become more skillful in cutting.

FIG. 98

A simpler way than the transfer method to get your design on the linoleum is to paint or draw it on directly. It is not advisable to do this, however, unless you have a great deal of experience and can picture your design in reverse on the linoleum. Letters, of course, are quite difficult to draw backward.

FIG. 99
Freely cut poster by Harry Townsend

(D) Cutting the block.

In the first place, be clear in your mind what is to be left in relief to print and what is to be cut away as background. If your design has been transferred to the linoleum in *pencil outline*, mark with a cross or some other sign, the parts which are to remain to be printed, and then be sure to cut away only the parts which are *not* marked. If there is any confusion about it, you might paint black on your linoleum the parts which are to remain.

Be sure your knives and gouges are sharp. Nothing can be done with dull tools. (A new knife should be ground by a man who knows how to sharpen delicate tools.) The edges of your design will look "chewed" instead of cut if your tools are not sharp, and each little imperfection will show in the printing.

Designs may be engraved entirely with gouges, the cutting may be free and direct, if you are experienced enough to do this. The gouge is used like a brush in free brush work, the stroke of the gouge being an important part of the character of the design. (See figure 99.)

It is wise for beginners, and perhaps it is the best way in the long run, to cut around the parts to be left in relief with a knife and then to clear away the superfluous linoleum with gouges. To insure strong edges for the parts to be printed, be sure to hold your knife in a slanting position away from the edge of the part to be left. (See A, figure 100). When you have done this, slant your knife in the opposite direction and cut; a little "sliver" will of its own accord fall out of the groove thus cut. Don't try to pick this piece out with your knife because in so doing you may jam the edge of your design and this irregularity will print.

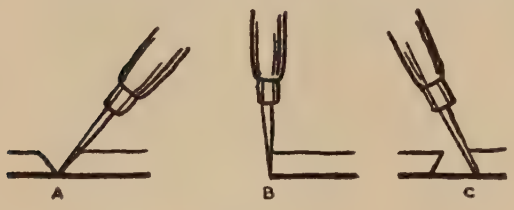


FIG. 100

When you have cut around each space that is to be printed in the manner described above, then clear away or rout with your gouges all parts which are not to be printed. Be sure these are well cleared away; in large spaces it may be necessary to gouge down to the canvas backing to prevent these parts from printing, whereas in smaller spaces you will not need to cut so deeply. The larger the space to be routed, the deeper it should be cut. All superfluous linoleum around the edge of your design may be cut away entirely.

(E) Printing.

Printing from one colour block is quite simple. It involves two processes: charging the block, and making the impression.

1. Charging the block.

Printers' ink and oil paint are the best mediums for linoleum printing. Paint may be applied to the block by means of a dauber (see list of equipment) or a brush, but printers' ink should be spread on a block with a brayer, a composition roller (see list of equipment). Printers' ink is mixed as you would mix oil paint with a palette knife to secure

the desirable colour; then it is rolled out thinly on a marble slab or a heavy plate glass by means of the brayer. Be sure the ink is evenly and thinly distributed on the roller. Then charge the block by rolling the ink on the linoleum first one way, then the other. When this is accomplished, you are ready to make the print. *Do not ink too heavily.* To secure quality in your print, the texture of the paper should show through the print.

2. Making the impression.

In linoleum printing, except in the case of very small blocks which can be stamped by hand as a wood block is impressed on cloth or as a rubber stamp is used (or in the case of larger blocks for textiles which may be printed by stepping on them), the block is placed face up on the bed of the press (or on a table if the printing is done by hand) and the paper laid over it, ready for the printing.

The next step is to make the print. This may be done in the following ways:

(a) By *rubbing the paper* with the back of a spoon or an ivory paper cutter. (No press is necessary.)

(b) By using a *letter press.* Prints may be made on this if the block is placed in the middle of the press with proper padding above and below.

(c) By using a *Washington Proving Press.* This is the most satisfactory for large designs especially. The pressure in this press is flat from above, similar to that of the letter press.

(d) By using a *job press.* Blocks should be mounted on wood, type high, for quantity printing.

(e) By using an *etching press.* (A cylinder press.)

(f) By using a *clothes wringer.* This is a type of cylinder press and makes good prints. (See figure 104.)

Be careful not to use too much pressure in any of these methods

of printing because the linoleum, being a soft substance, is apt to be squeezed too much, thus causing it to crumble and the ink to spread.

Linoleum cuts may be printed in black or in one colour on white or on coloured papers. Christmas cards or posters may be printed in black or in a dark colour and the light spots painted in many colours by hand. This mixture of methods is a compromise, however, and it is a question whether painting and printing should be combined. For school use, or for amateurs, however, it is a simple and satisfactory way.

FIG. 101
Designed with a round nibbed pen and cut with a gouge making a line of even width

TWO (OR MORE) COLOUR-BLOCK PROCESS

(A) Planning the design.

As in the case of the one colour-block process, planning the design is the most important step and the directions already given under that heading in the first process apply here. The only difference to be noted is that the design must be planned in as many colours as you wish in your print.

(B) Preparing the linoleum.

(Follow the directions given under the One Colour-Block Process.)

(C) Transferring the design and cutting the blocks.

1. Registering.

In the one colour-block process, transferring the design to the lin-

FIG. 102

A, B, C, Prints from three colour blocks showing registering marks. D, complete print

oleum requires, as we have seen, simply the engraving of the design, reversed, on a single linoleum block. When the design calls for two or more colours, however, *a separate block must be cut for each colour.* This means that each colour will be separately printed. The problem is, how to make sure that, in the printing, the different parts of the design will be placed in exactly their proper relation to each other. The difficulty is overcome by the use of *registering marks.* (Figure 102.) These must appear on each block, and they must be cut with *absolute accuracy. Always use the steel square in drawing and transferring them.*

2. First method of transferring and cutting.

(a) Transferring.

It is necessary first of all to get the design transferred to the several blocks. This can be accomplished by following the steps as outlined here:

(1) Make a careful tracing of the design in outline with a sharp, hard pencil. On this tracing *draw, with your steel square, registering marks.* (See figure 102.)

(2) Transfer to one block, with a sharp, hard pencil and by means

of carbon paper, the parts which are to be red. *Also transfer the registering marks.*

(3) Transfer to another block from the same tracing, the parts which are to be green. *Also transfer the registering marks.*

(4) Transfer to another block from the same tracing, the parts which are to be black. *Also transfer the registering marks.*

Be *accurate* in transferring, especially the registering marks. *Use the steel square in transferring them.*

(b) Cutting.

Now that the design has been transferred, part by part, to as many blocks as there are to be colours, you are ready to do the cutting. Cut each colour block. (See description under One Colour-Block Process.)

Cut the registering marks with the steel square. Hold the knife (be sure it is sharp) *upright*, not slanting, and cut right through the canvas. (See B, figure 100.) When the blocks are engraved and the registering marks accurately cut on each colour plate, you are ready for the printing.

3. Second method of transferring and cutting—the *key plate* method.

If one of your blocks, the black one for instance, is the *key* to the other colours; that is, if it surrounds or locates the other colour spots, it can serve as a *key plate.*

(a) Transfer to a linoleum block (a little larger than your design) the design which is a key plate; *also transfer the registering marks with the steel square.*

(b) Engrave the key plate, including the registering marks, cutting these through the canvas backing with the steel square and a sharp knife held upright. (See B, figure 100.)

(c) Now print this key plate (on which you have engraved the registering marks) on a piece of paper (not too absorbent). Then lay

the wet print face down on a fresh piece of linoleum so that the registering marks come inside the edge of the linoleum and make a print of this. You will now have an impression of your key plate *reversed* on a piece of linoleum ready to be engraved. Go through this process with as many fresh pieces of linoleum as there are colour plates.

(d) Now on one plate proceed to cut away all but what in the print will be red, and on another all but what will be green. If your first block really *is* a key it will show the exact position and shapes of your colour spots. (On each colour block cut the registering marks with the steel square accurately.)

(D) Printing.

The making of the impressions in the two or more colour-plate process differs somewhat from that described in the one colour-plate process. If you have been exact in transferring and cutting your registering marks, the two or more colour blocks ought to register accurately.

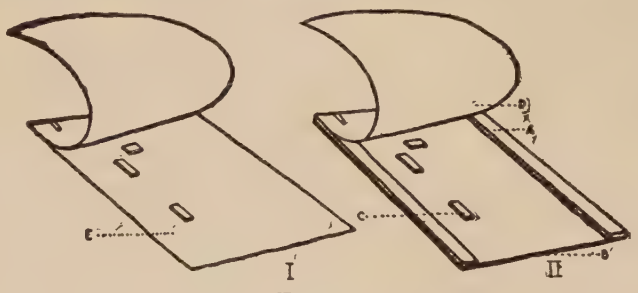


FIG. 103

I. Bed used in printing on a letter press or a Washington proving press. II. Bed used on clothes wringer press or etching press. A, Stiff cardboard not as thick as the linoleum. B, Stiff cardboard. C, Strips of cardboard not as thick as the linoleum. D, Paper on which the print is to be made.

It is necessary, however, to make a "register sheet" (see I, figure 103) on which your paper is clipped. On the register sheet, little pieces of cardboard (thinner than the linoleum) are glued down accurately to form a right angle corresponding exactly with the registering marks on the colour plates. Each plate is charged with its proper

colour, slipped carefully and exactly into the corner, and the paper (which has been clipped to the register sheet) is laid over the charged block, put into the press, and the first colour impression is made. This first colour block is removed, and the second plate is charged, fitted into the corner, printed, and the block is removed. This same process is continued until all the colour blocks are printed.

If a clothes wringer is used for a press, you need to make a special "bed" on which the blocks are placed and the paper clipped. (See

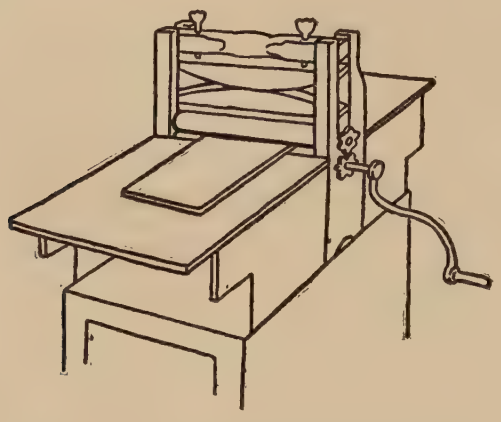


FIG. 104
Clothes wringer press showing "bed" between rollers

II, figure 103.) This bed moves between the rollers, thus making the print. (Several sheets of smooth manila paper should be laid over the paper on which the print is to be made.)

CLEANING UP

The last, but by no means the least, of the linoleum printing process is the cleaning of the marble slab and the rollers. Use kerosene and cloths which are not "linty" for cleaning ink from the rollers and the

marble slab. Be sure to dry the brayers carefully and hang them up so that they do not touch anything. Remember they are very sensitive.

EQUIPMENT

LINOLEUM—made of cork dust and linseed oil. Get the best quality $\frac{1}{8}''$ thick. Be sure the surface is smooth and the grain even.

TOOLS, etc.

Gouges

Knife with a sharp thin blade—a small stencil knife or pen knife

Reversible carborundum stone, coarser on one side than on the other.

Oil stone

Slip stones—which slip inside the gouges and sharpen them.

Steel square

Ruler

Hard pencil

Palette knife

PRINTERS' INKS—yellow, yellow red, purple red, purple blue, green blue, yellow green, black, mixing white (opaque), and transparent white. The exact names of inks vary.

BRAYERS OR ROLLERS—made of glue and molasses. These are very sensitive to atmosphere and touch and should be hung so that they do not come in contact with each other or with anything else. They should be kept clean and greased when not in use. (Some brayers are made for warm weather and others for cold.)

DAUBER—made of a piece of cotton, covered with oil silk and muslin, and tied tightly to form a wad.

MARBLE SLAB or heavy plate of glass. It should be flat, clean and smooth. A white slab is best because colour is more easily seen on it.

KEROSENE or GASOLENE for cleaning.

CLEAN CLOTHS free from lint, to dry the rollers and the marble slab.

PAPER—transfer and tracing paper. For printing, Japanese paper is the most satisfactory, or other paper somewhat absorbent and not too rough. It is difficult to print light on a dark paper.

PRESSES—

Flat pressure, which include

Letter press or

Washington proving press or

Job press, for quantity work

Roller pressure, which include

Etching press or

Clothes wringer (See figure 104.)

(Toy clothes wringers are now made with which it is possible to make small prints.)

FIG. 105
Ticket, designed and cut on a linoleum block by Katherine Young

PART V

TEACHING LETTERING

Chapter XII

Teaching Lettering

The teaching of lettering is a subject almost untouched by art educators and one little understood. Like many other crafts it is generally taught from a technical point of view alone, the aim being exact, painstaking drawing of letter forms with little or no emphasis on quality and feeling. The imagination needs to be stimulated constantly in order to counteract a natural tendency toward stupid, lifeless work.

It is impossible here to enter into the discussion of the varying needs of the elementary, secondary, normal school, or college teacher. It is hoped, however, that each will glean something from these pages which he can adapt in his own way to his own particular problem.

Unfortunately, the average teacher longs to have help given him in a predigested form, a ready-made receipt to hand his students. This kind of would-be assistance does more harm than good. It stops thinking and lets the imagination stifle. It makes the teacher depend upon a note book, and if he loses it, he may exclaim as did the student once, "There goes all my knowledge."

Proper art instruction, however, should leave something very tangible and practical in the *consciousness* of the student rather than in a note book. Appreciative and creative powers are not affected by the loss of paper and ink. If the teacher of lettering has been trained through feeling and

appreciation, he will be able to get vital results and to develop freedom and originality in expression.

In most schools there is not sufficient time allotted to the subject of lettering to accomplish a great deal. Usually most of the time is spent in acquiring skill of hand. A proper balance of technique and design principles should be maintained. The large majority of students in the schools will never go into the profession of lettering, so why put them through the deadly drill of expert, detailed, drawing of letter forms alone when there is so much to be learned along other lines. There is always a general interest in lettering if it is presented in the right way. Much can be accomplished if the subject is taught more generally from the point of view of *appreciation first*, and then there will naturally be greater interest to work hard to acquire skill in drawing letters.

The teaching of lettering should involve a study of fine line, proportion, spacing, rhythm, tone, and colour in the composition of lettered spaces. (Chapters I–IV). This study will help the large majority and will also be good for the souls of the few who are specialists in skillful drawing. This broader way will develop good taste and help the students later on in their choice of letter heads, monograms, pages, booklets, or posters when they need to use any of these.

The following are some of the main points to be considered in planning a well-rounded lettering course in a school or college where general appreciation is the aim or where professional work is based on appreciation.

1. General art appreciation. Study of the principles which underlie painting, sculpture, architecture, ceramics, costume, textiles.
2. Special application of fine line, spacing, proportion, rhythm, tone, and colour to simple problems of letter arrangement. These need not be *used* for anything. They are *experiences* which quicken the appreciative powers and develop good taste.
3. Study of the historical development of the alphabet and of the

arts of writing and printing. Copying fine examples of modern and ancient lettering.

4. Ability to use pencil, pen, and brush freely and skillfully in drawing letter forms. Interest in acquiring skill in drawing should be kept alive, but the drawing of letters should be considered more as a background for creative work.
5. Much emphasis should be placed on creative work, independent thinking, and stimulating the imagination. Original work in letter arrangement.

Some of the problems well suited to school use are listed here.

1. PROGRAMS for plays, festivals, dances, games, concerts, commencement exercises.
2. TICKETS for plays, etc.
3. FESTIVAL CARDS—Christmas, New Year, Easter, Thanksgiving, birthday.
4. VALENTINES.
5. MENUS for lunches, dinners, banquets.
6. COVERS for English, history, nature study papers, etc. Portfolios for art work, tracings, and collections.
7. CHARTS to teach lessons in food values, exercise, care of clothing, etc., also statistics and measurements.
8. ADVERTISING—POSTERS, SIGNS, CARDS, BROADSIDES, FOLDERS, PAMPHLETS, and LABELS for sales, exhibits, plays, games, dances, festivals, lectures, concerts, debates, meetings of clubs, chapel exercises, door signs and numbers, hanging signs, keep-off-the-grass signs, publicity campaigns, propaganda.
9. POST CARDS showing places of interest in the town or city in which the school is situated. These may be printed in quantity from zinc plates, linoleum, or wood cuts.
10. WRAPPING PAPERS. Patterns made by repeating letters for

business or for Christmas packages, box coverings, and linings. These may be cut on linoleum blocks and printed.

11. Cartons and other Containers. Designing boxes of cardboard, wood, and tin, using borders of letters and lettered spaces.
12. Monograms, athletic symbols, arm bands, banners, club insignia.
13. Booklets, written books, the make-up of a book. Cover, end-papers, title pages, page ornaments, illustration, arrangement on the page of letters and pictures or ornament, style of lettering, paper, binding.
14. Year Book—a book set in type. Same problem in many ways as in the booklet. Practical experience in book making, study of type faces, and processes of reproduction.
15. Bookplates.
16. Calendars.
17. Plates, Cups and Saucers, Bowls, Table Covers, Draperies, Hangings, Rugs, Lamp-shades, Tea Caddies, Tiles, Book Ends, using letters as borders and patterns.

Fig. 106

"Quiet" sign designed by Maxine Maxon

If handled properly, any one of these problems is a design problem and unless the structure or the spacing, the proportions, the tones, and the colours are kept clearly in mind, work in lettering ceases to be a fine art.

One of the great hindrances to good work in lettering in the schools is

that students are called upon to make innumerable posters or signs for plays and games in a great hurry. There is not time enough to do the work well. Would a teacher in cookery be expected to stop her general plan of work and make the same kind of cakes every other day simply because various clubs and departments were going to serve tea or luncheon? Nor should a teacher of lettering who has a plan or scheme upon which he bases his course of study be expected to reel off posters for any occasion at any time. On the other hand, if enough time can be given to these special requests, and good work, as a result, can be done, it is a help to have some practical problems to present to a class.

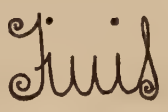
The aim of the teacher in any kind of creative art work is to arouse and keep alive the interest of his students and to encourage freedom from self-consciousness and a tenseness of mind and body. Students take their work too seriously many times; they need a playful attitude toward it, for creative work can never be done without a sense of freedom. If they are too serious and tense they should try to "limber up." The comic is a great "limberer." A teacher might have his class make "funny" posters; this will help them to "let go" and new ideas and better ways of doing things will unfold.

Much time and energy is spent in theorizing about methods of teaching. This is all well and good. Sometimes you learn what not to do. But above all, good common sense is most needed in teaching. In creative work especially, a teacher with this quality, a sense of humour, sincerity, and a little imagination can do wonders. If, besides this, he knows enough to realize how unimportant he is and how all-important his students are, he will accomplish much. A teacher exists to plan work for others to do, to present it in as clear, direct, and interesting a manner as possible, and then to see that it is done.

Art cannot be pumped into any one any more than playing the piano can. It must be *experienced* by both student and teacher. And the more

a teacher of creative work takes himself out of the way, mentally, and allows his students to work freely, the better and more original work will result. A well-intentioned teacher may think he does this, but many times he has, in the back of his head, an idea that his students should do what he thinks and feels, not what they think and feel. A good teacher should combine the qualities of true humility and assurance, of open-mindedness and conviction. To encourage and guide his students in creative work, he can often do more for them by having confidence in them than in any other way.

"Art consists in excellence (of *quality*, not of technique) and the production of it depends upon the exercise of powers within, not a collection of facts from without or the acquirement of knowledge and skill."
—Arthur Wesley Dow.



BIBLIOGRAPHY

LETTERING

"Writing and Illuminating and Lettering," by Edward Johnston; Macmillan.
"Manuscript and Inscription Letters," by Edward Johnston; John Hogg, London.
"The Alphabet," by Frederick W. Goudy; Mitchell Kennerley.
"Elements of Lettering," by Frederick W. Goudy; Mitchell Kennerley.
"Lettering and Writing," by Percy Smith; B. T. Batsford, London.
"Lettering," by Arthur E. Payne; B. T. Batsford, London.
"Letters and Lettering," by Frank Chouteau Brown; Bates and Guild Co.
"Alphabets, Old and New," by Lewis F. Day; B. T. Batsford.
"Lettering in Ornament," by Lewis F. Day; B. T. Batsford.
"Alphabets, a Manual of Lettering for the Use of Students with Historical and Practical Descriptions," by Edward F. Strange; G. Bell and Sons, London.
"Lettering," by Thomas Wood Stevens; Prang Co.
"The Essentials of Lettering," by French and Meiklejohn.
"Illumination and Its Development in the Present Day," by Sidney Farnsworth; George H. Doran Co.
"Unterricht in Ornamentaler Schrift," by Rudolf Larisch; Staatsdruckerie, Wien.
"Ziele des Schriftsunterricht," by J. H. Ehmcke.
"600 Monogramme und Signets," by Hofrat Alexander Koch; Darmstadt.

MANUSCRIPTS, WRITING

"A History of the Art of Writing," by William A. Mason; Macmillan.
Schools of Illumination. Reproductions from manuscripts in the British Museum, Part 1, 2.
Manuscripts. Anglo-Saxon and Irish by J. O. Westwood.
"Universal Paleography," by Joseph Silvestre, London.

"Paleographic Copte," by Henry Hyvernat.
"Greek and Latin Paleography," by Sir E. M. Thompson; London.
"Book of Kells" (described by Sir Edward Sullivan), The Studio, London.
"Story of the Alphabet," by Edward Clodd; D. Appleton and Co.
"Miniatur-malerei im Islamischen Orient," von Ernst Kuhnel; Bruno Cassirer, Berlin.
"Die Persisch-Islamische Miniatur Malerei," by Walter Schulz.

THE BOOK

"Decorative Illustration of Books," by Walter Crane.
"The Art of the Book," by Charles Holme, The Studio, London.
"Bookbinding and the Care of Books," by Douglas Cockerell; Sir Isaac Pitman and Sons, London.
"The Printed Book," by Harry G. Aldis; Cambridge.
Early Woodcut Initials, Ornamental Letters of the 15th and 16th Century, 1,300 designs.
"L'Arte della Stampa," by F. Ongania; Venezia.
"Title Pages," by T. L. De Vinne.
1,000 Quaint Cuts from Books of other Days from original blocks belonging to the Leadenhall Press, London.
Notes on early wood-cut books by Wm. Morris.
A Short Note on the Broadside by Lovat Fraser in *Chapbook*, Sept., 1920, London.
Fairfax Murray's Catalogues of Early French and German books.

TYPOGRAPHY

"A History of the Art of Printing," by Henry N. Humphreys.
"Printing Types," (2 vols.) by D. B. Updike.
"Typography," by T. L. De Vinne.
"Making Type Work," by Ben Sherbow.
"Printing for Business," by J. Thorpe; J. Hogg, London.

ADVERTISING

"Modern Advertising," by Calkins and Holden.
"Making Advertising and Making it Pay," by Roy Durstine.

"Advertising, its Principles and Practise," by Tipper, Hotchkiss, Hollingworth, Parsons; The Ronald Press, N. Y. C.
"Advertising and Selling," by Harry L. Hollingworth; D. Appleton and Co., N. Y.
"Posters," by Charles Matlack Price.
"Gazette du Bon Geure," Condé Nast, N. Y. C.
"Old Tavern Signs," by Fritz Endell.

ON ART IN GENERAL

"Composition," by Arthur Wesley Dow; Doubleday, Page and Co.
"Art," by Clive Bell.
"Vision and Design," by Roger Fry; Brentano.
"The Genesis of Art Form," by George Lansing Raymond; G. P. Putnam's Sons.
"A Colour Notation," by A. H. Munsell; Geo. H. Ellis Co., Boston.
"Evolution in Art," by Alfred C. Haddon; Charles Scribner's Sons, N. Y.

SYMBOLISM

"Myths of the New World," a treatise on the symbolism of the red race of America by Daniel Brinton; David McKay.
"An Introduction to the Study of the Maya Hieroglyphics" (Smithsonian Institution Bulletin 57), by Silvanus Morley.
"Nombres Geograficos de Mexico," by Antonio Penafiel.
"The Arapaho," by Alfred L. Kroeber (bulletin of the American Museum of Natural History, N. Y. C.)
"Chinese Thought," by Dr. Paul Carus; Open Court Publishing Co., Chicago.
"Christian Symbols and Emblems," by L. Twining; John Murray, London.

ADDRESSES OF DEALERS IN PAPER, TOOLS, AND EQUIPMENT

PAPER

Japan Paper Co., 109 E. 31st St., N. Y. C.
Japanese paper and other imported hand-made papers suitable for pen work and books.

Canson and Montgolfier, 468 Eighth Ave., N. Y. C.
French papers.

Henry Lindenmeyer & Sons, 32 Bleecker St., N. Y. C.
Cover and bogus paper.

Japanese Prints, Books, Paper, and Brushes
E. T. Shima, 20 W. 46th St., N. Y. C

Pens (Round and flat steel nibs)
C. Howard Hunt Pen Co., Camden, N. J.
Esterbrook Steel Pen Co., 97 John St., N. Y. C.
Swan Quill Pens
Waterlow & Sons, 26-27 Gt. Winchester St., London

Brushes for Lettering
Favor Ruhl & Co., 43 W. 23rd St., N. Y. C.

Tools—Gouges, knives, steel squares, etc.
Charles Bingler, 182 Sixth Avenue., N. Y. C.
Hammacher, Schlemmer & Co., 133 Fourth Avenue, N. Y. C.

Linoleum
C. H. Pepper, 279 Fifth Ave., N. Y. C.

Printers' Inks
Philip Ruxton, 220 W. 42nd St., N. Y. C.

Presses, Rollers, etc.
American Type Founders Co., 200 William St., N. Y. C.

Art Books (New and second hand)
E. Weyhe, 710 Lexington Ave., N. Y. C.

4 2 1 WIS. B JAN'68

RET'D MAR 4 1986

NK3600.T3
P's and Q's
WITHDRAWN
3 0629 0087198 5

NK
3600
T3
Tannahill P's and Q's